



THE SAN FRANCISCO BAY GUARDIAN

25c

MIME TROUPE DEMOLISHES SF HIGHRISES

Complete Script of Their Newest Play
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ALSO

Winning Your Rights as a Tenant PAGE 3

Boondoggling with Cable TV PAGE 6

SF Press Club Bans the Guardian PAGE 11

Photo: Roger Lubin

Playing Hollywood Games in SF



Drawing: Louis Dunn Photo: Paul Ryan

Part 2 By Jess Ritter

It's come to the point where I just want to get out altogether. I just want to do my own thing. And I may do that. I'm fed up. It takes too much out of you. You don't get enough for it, in whatever commodity you're dealing in. I think a lot of people are jealous of me. Basically, my contemporaries. They say, "Well, here he is, 28, 29 years old, he's got a lot of money and he's making movies."

They wouldn't want it. Not much. They want it. They just think I'm living this golden life and they don't realize that I am really straining and endeavoring to find some honest balance with myself in terms of the work of the future.

—From Coppola interview in Joseph Gelmis' book, "The Film Director as Superstar." (1968)

American Zoetrope is a new film company located in San Francisco engaged primarily in the production of feature motion pictures for theatrical release, but anxious to develop into the overall media field that includes television documentaries and educational films... American Zoetrope occupies a building in the heart of San Francisco that serves as an all-purpose motion

picture facility... The company maintains all of its own production equipment, an area of the facility houses an all-in-one motion picture van that accepts equipment modules of camera sound, grip and lighting units... The essential objective of the company is to engage in the varied fields of filmmaking, collaborating with the most gifted and youthful talent, using the most contemporary techniques and equipment possible.

—from 1969 American Zoetrope brochure.

Conceived in the heady counter-cultural aura of the late '60s, American Zoetrope almost immediately became a mirror-image of Hollywood itself. At the Folsom St. level, the air was full of projects, plans and dreams—several feature films moving into production, TV documentaries, educational films, film production and editing facilities available for rental by anyone making films or TV commercials in the Bay Area.

Aspiring filmmakers could and did walk in off the street to rap out technical problems and dreams of film projects with Zoetrope members. Coppola and his Zoetrope staff set up a "Preview Series" whereby anyone could submit films for screening and critique. During the winter and spring of 1970, Coppola's infectious energy and optimism carried us all. Right after I had

signed the screenwriting contract, he accosted me one January day while I was at the downstairs Xerox machine.

"Ah, Jess, you don't have a phone in Moss Beach. We can't make films that way. We gotta keep in touch all the time. We're putting a phone in your house. Like, I'm listed in the phone directory as 'Francis Coppola, Director,' anybody can call me." (For a zingy six months I could refer to my phone address as "American Zoetrope, South.")

His rumpled, careless clothes are not an external affectation for Francis Coppola. More than anything else, they signify the totally absorbed, almost academic mind that distinguishes him from most Hollywood types. This, plus his florid speech and boyish energy, might explain his running ambivalence toward the Hollywood system. Actually, these qualities emerge from his pictures—done both inside and outside the system.

In "You're a Big Boy Now," it is a brash Richard Lester type of sensibility that plays the iconoclast with traditional camera work; in "Finian's Rainbow," a perverse, eclectic love of camp; in "The Rain People," overtones of Greek myth; in "The Godfather," an attempt to elevate novelist Puzo's Mafia gossip into an exploration of the

themes of innocence vs. experience.

However, one element seemed to be lacking—a business sense. Yet this was obscured by the Coppola charisma. With a characteristic flourish, Francis once awarded seven shares of Zoetrope stock to a friend, written out on the back of a Hershey Bar label.

So the gaily striped Zoetrope banner out on Folsom St. and the blown-up guerrilla-style photograph of Zoetrope filmmakers hanging over the stairs promised a youthful breakaway from the constraints of the Hollywood system. But Hollywood tentacles quickly snaked north. Having invested all his funds and much more in the overly-elaborate Zoetrope facility, Coppola began drawing on his Hollywood connections to meet his debts and finance film projects. The most interested source of money was Warner Brothers Studios, which had just been acquired by a conglomerate, Kinney National Services, Inc., and had undergone considerable reorganization and reduction in size.

A Variety article of January 1970 clarified the Warner Brothers-American Zoetrope relationship; "With most of the U.S. major production companies

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Coming Sept. 21
The Jazz Scene in SF
PLUS Special Investigative Supplement
& Jennifer Cross Tells All About Vitamins

LETTERS

PUBLIC INTEREST AND THE S.F. BAR: PRO AND CON

To the editor:

As an associate of Morrison, Foerster, Holloway, Clinton & Clark, I cannot help but be flattered by the nice things you reported about the firm. I also recognize that the Bar Association and some of the firms in San Francisco could do more in the public interest area. Nonetheless, I think the tone of your article was unduly critical.

For instance, I think it was unfortunate that the only reference to the jail suit, which was initiated by the Lawyers Committee for Urban Affairs and in which the Bar Association filed a brief supporting the plaintiffs, was in the comments regarding Morrison, Foerster. You also overlooked the Bar Association's support for Sheriff Hongisto's request for an increased food budget and that Rich Morris personally appeared before the Board of Supervisors to emphasize this support.

Your statements about the Association's lack of support for the OR project are just wrong. The Association started the project and, at times, has been its only consistent supporter. When you look for those who do not support the OR project, look to City Hall, not Montgomery Street.

I think you shortchanged the Lawyers Committee as well. I am not familiar with the operation of the Beverly Hills Bar Association, but from what I know about the Lawyers Committee, I would be willing to put its work up against the work of the Beverly Hills Bar Association. As just one for instance, it was the Lawyers Committee that sponsored the case attacking discrimination in Parkmerced, which case is presently before the Supreme Court of the United

States. Attorneys with Heller, Ehrman have handled that case from the beginning. Although the Lawyers Committee and the Bar Association are separate entities, their members and those supporting them are the same. Support for the Lawyers Committee may not be all it could be, but it is better than you suggest in your article.

The "ultra blue-ribbon committee," headed by John Sutro, has worked slowly; but its work to date has been necessary background work for hopefully more rapid progress in the future. Although it may be fashionable to espouse easy and quick solutions, often the realities (fiscal, administrative and political) require more painstaking analysis and less quick answers than some would like. This is not to say that this committee ultimately will solve all the problems of the courts or that all of its suggestions will meet with your approval. It is simply to suggest that workable solutions to difficult problems take time and that some improvement, which is usually better than no improvement, can be expected.

The Bar Association is not perfect. Few things are. But it has changed markedly in only a couple of years and probably will continue its momentum for change. I think it is unfortunate that your article failed to include some reference to this fact while making other, largely valid observations about some of its deficiencies.

Alexander B. Aikman
Morrison, Foerster, Holloway,
Clinton & Clark

For Press Club details, see editorial, page 11.

THE SAN FRANCISCO BAY GUARDIAN

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William Ristow replies:

We're glad to get Aikman's letter, and hope it reflects a growing commitment among the big firms and the SF Bar Association to do more public interest work, expanding what is presently, even including Aikman's points, a very low level.

To briefly respond to his major points:

1. About the Lawyers Committee and the jail suits: Aikman is too modest. Our information on Morrison's important role in that suit—and on Morrison's excellent public interest reputation compared with other firms—came from Wylie Sheldon, head of the Lawyers Committee, and from other local attorneys we interviewed.

2. About OR: Yes indeed, the SFBA must be lauded for starting OR and raising initial funds for it back in 1964-65; and it has been a "consistent supporter" of the project's work. But OR's meager budget is running out. It must be made a permanent, well-funded operation and the Bar isn't doing enough.

The Bar could be doing three things for OR right now: a. contribute and raise money. Why not get the big firms, which spend thousands on incumbent judges' campaigns, to chip in for OR, for example? b. use its considerable political muscle to get City Hall's support, just as its lawyers do for paying clients; c. change its public stand on bail reform. Although it backs the OR project (which arranges no-money bail), it publicly favors the "Illinois plan" (reduced favor)—which would undermine the OR principle, and which is called "the most conservative bail reform proposal going" by attorneys involved in legal problems of the poor.

3. About Beverly Hills: The point here is simply that the Beverly Hills Law Foundation is an established public interest law firm, a branch of the Bar Association. It was initially funded with \$15,000 from the Association, which now runs the Foundation with funds solicited from the city's major firms. The SF Lawyers Committee would be much more effective if given the same powerful support by the SFBA and by SF firms.

4. About Sutro: Irving Reichert and the Mayor's Crime Committee analyzed and publicized court backlogs and inefficiencies two years ago; Sheriff-to-be Richard Hongisto fired the issue up again last November; Harv Morgan reported on the deficiencies in depth on KGO radio; the Guardian has continually printed these and our own accounts of the SF courtroom mess... What's taking Sutro so long (16 months so far)? Why has the committee come up with so little? (A couple of memos, some negotiating with the judges on bail and probation, sympathetic support for the judges' request for expensive new courtrooms.)

Footnote: As Aikman's letter reaches us, so does a set of six reports from the ABA's Project to Assist Interested Law Firms in Pro Bono Publico Programs—reports on public interest work around the country. And in these six reports, not once is the SF Bar Association mentioned. Only one private SF firm is even noted, and most credit for this city goes to Public Advocates, a foundation-backed public interest firm.

In a special summary on bar associations, the reports describe activities in 22 different associations, from Topeka to New York to Puerto Rico; Beverly Hills is lauded for "the most extensive commitment to public interest work." Again, not a word of the SFBA.

PARANOIA

To the editor:

The article on the Rundle frame-up was amazing, but really not at all incredible to people who have worked in/against the California prison system. It was strangely good to know our paranoia is real—at least we're not crazy.

A lot of men at the San Quentin Adjustment Center (including Johnny Larry Spain, a friend of mine) knew and dug Rundle at Soledad. In fact, I have my own favorite Rundle story. There was a rule at Soledad that no staff member was to walk on the tier in the Adjustment Center if any prisoner was out of his cell.

One day Rundle came on the tier, either unaware or unconcerned that a convict (not Spain) was also on the tier. Rundle came up to Spain's cell, and they noticed that the guards were looking down the tier, intently curious as to what was happening—apparently hoping that there would be trouble. Spain said to Rundle, "don't worry, doctor, the good can walk with the good."

Elaine S. Wender, Berkeley
Attorney, Jordan, Larson, Regli & Wender

ALERT

To the editor:

Your article, by Marcy Kates (7/20/72, p. 9), on consumer credit charges was wonderfully enlightening and comprehensive.

But, is 1.5% per month the same as 18% per year? If one made a \$100 purchase and paid nothing on it for a year, would he then owe \$118? I suspect not; more likely it would be \$119.56. I suspect the credit charges through the year will themselves accumulate interest.

Can the creditor equate 1.5% per month with 18% per year under the truth-in-lending law? I have jibed at offerers of such credit terms a couple of times by correspondence, but get only double-talk in reply. One letter, though, said the law permitted this statement—equating the two rates, that is. Is this so, or not?

I suspect the people who replied to my letter did not understand the matter.

D. B. Luten, Berkeley

To the editor:

Thanks for bringing to my attention "The Retail Credit Racket." Enclosed is the letter I just sent to Sears—all from reading your article.

I do, however, have a disagreement with you. I have a small store downtown, frequented by tourists and other out-of-town guests. I have Master Charge and BankAmericard to protect myself from having to accept out-of-state checks. And as I figure it, that 3% service charge comes out of my profit. (and my pocket). I think it's worth it. I figure my margins close and think my prices are fair to the customers. I can't afford to give a cash discount. I still thank you for the good job.

Alpha Gardner
Owner, Exhibit 3

To Sears Credit Dept.:

I have recently been informed exactly how your interest/carrying charges work on the past—and not current—balance. I find this to be incompatible with my supporting your business. I am now returning all my credit cards and whatever balance I have with you and want you to terminate my card and my relationship with you. If you ever update yourselves to a more fair way of deciding interest, I will reconsider my action.

Alpha G. Gardner

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Time Out

It's Guardian summer vacation time. We'll be skipping the next issue and will publish again Sept. 21, with a special investigative supplement, a complete report on local jazz and its renaissance and lots more to make your Bay Area life cheaper, easier and better. See you then.

TENANTS' RIGHTS

What They are, How to Get Them, Who can Help . . .

By Arlene Levinson, Cathy Shaw and Peter Dreier

Last January, the tenants of a 10-unit apartment building at 917 Cole St. were besieged with problems: If someone turned on the water downstairs, only a few drops would come out of the faucets upstairs. The heating was time-controlled—it would go on for a few hours in the morning and a few hours at night, regardless of the outside temperature. Even on weekends, when most tenants stayed home all day, there was no way to get heat.

Doors wouldn't lock; stoves and refrigerators were on the blink. But there was one problem the landlord had a solution for—the broken windows. He told the tenants to put cellophane over the holes.

The Cole St. building, in fact, was like many San Francisco dwellings, with one difference: the tenants refused to take it. They joined together, they collectively withheld a month's rent—\$1,000 worth—and they then informed the landlord that if he didn't make repairs immediately, they would use the money to make the repairs themselves.

Well, it worked. The prospect of losing his rents convinced the landlord to renovate the plumbing and give the tenants keys to the heating system. The building is still a hovel, but it's a warm and sanitary one.

"When a group of powerless tenants is struggling against the financial resources of a landlord, the only real power they have is in unity," says Tenant Action Group, one of SF's largest tenant groups. It advised the Cole St. residents.

True enough. As TAG points out, organizing is vital to smooth out rough landlord-tenant relationships. Equally important, though, is that each tenant be aware, at every stage from signing a lease to vacating the apartment, exactly what are his rights, and what are the snags a landlord might put in the way.

Below, a Bay Guardian primer on what to look out for, what to ask and what to expect when you rent.

Signing the rental agreement

The two most common types of rental agreements are month-to-month written contracts and leases. Many tenants prefer month-to-month contracts because they can move out (after giving 30 days written notice) without having to find someone to take over a lease. But landlords also may prefer the month-to-month arrangement because they can get rid of "undesirable" tenants simply by giving 30 days written notice (sometimes less, if specified in the contract).

Standard leases, which normally run for a year, have about 20 clauses—all protecting the landlord. The one advantage of a lease is that rent cannot be raised and the tenant cannot be asked to leave during the year—unless he breaks a condition of the lease, such as not paying rent or having a pet.

Be sure the lease or contract states who is to pay the utilities—gas, electricity, water and garbage. If possible, insert a clause describing the present condition of the apartment; this can come in handy if you ever have to collect an unreturned cleaning deposit.

If anything in the apartment needs repair and the landlord has verbally promised to take care of it, try to get him to put it in writing (preferably in the lease).



"You're in luck—I have one apartment that's just been vacated!"

Be as tactful as possible since the landlord could suddenly decide not to rent to you.

How safe is the building?

Before signing a lease, you can check for building code violations against the apartment house. To see the building inspectors' reports, go to the Division of Apartment and Hotel Inspection, Rm. 205, 450 McAllister St. Give the clerk the address of the building and ask to see the file.

To check for health violations—garbage, rats, roaches—call the City Dept. of Environmental Health (558-5044). The City Bureau of Fire Prevention will tell you about any fire hazards (861-8000, x310). Check out a building before you move and you'll save a lot of misery later.

Forcing repairs

Tenants need not feel utterly helpless if a landlord refuses to make needed repairs. Under the repair and deduct statutes (California Civil Code Section 1941-2), tenants can use up to one month's rent to make needed repairs after giving the landlord reasonable time to have the repairs made. Or, if the landlord will not make repairs after having reasonable notice, the tenant can legally leave the premises without being liable to pay any further rent. With the current SF housing shortage, though, it may be simpler to try to force the landlord to make the necessary repairs.

The National Lawyers' Guild, in an excellent pamphlet, "Landlord-Tenant Street Sheets," lists the steps to follow to get repairs made (available at 558 Capp St.).

Above all, the Guild warns tenants not to just stop paying rent because of the defects, since withholding all rent will invariably result in eviction. Instead:

1. Notify the landlord in writing of the substantial defects that need fixing and of your intention to make repairs and charge the cost against the next month's rent, if he doesn't make the repairs himself.
2. If the repairs aren't made within 30 days (less in an emergency) then get the repairs made or do them yourself.

You may spend up to one month's rent on repairs, but no more.

3. Deduct the amount spent from the next month's rent and send the rest to the landlord. Send copies of the repair receipts and keep copies yourself.

The Guild notes that a tenant can use Section 1942 only one time during the year, and the section may not be used if the tenant has not maintained the premises as best he can.

Although many leases still state the tenant must waive his rights under Section 1941-2, landlords are no longer allowed to demand this. Also, to guard against retaliation, the law prohibits the landlord from evicting the tenant or raising the rent for 60 days after the tenant uses Section 1942.

To solve the limited resources problem, the Guild suggests that tenants in one building pool their rents when using Section 1942. One month's rent can't make a dent in many substantial repair jobs, but if everyone banded together, they could either force the landlord to make the repairs or have enough money to make repairs themselves.

Be sure to report major defects to your local building inspector or public health department. It usually takes at least two weeks before an inspector can come. After he inspects the premises, the landlord will be notified of repairs he should make.

Don't depend on the building inspectors alone as a means to force repairs; the agencies responsible for enforcing the codes have limited resources and there is a lengthy appeals process available to the landlord.

But violations should be reported because it provides documentation of tenant claims under Section 1942—and makes it harder for a landlord to get away with a retaliatory eviction or rent increase.

Raising rent

Many rental units across the country are under a form of rent control as a result of Phase II of Nixon's Economic Stabilization Program (see accompanying box).

Even if your dwelling does not fall under Phase II price controls, the land-

lord must follow certain steps before raising your rent. If you have a month-to-month rental agreement, for example, he must give you a written notice of the rent increase 30 days in advance. If you have a lease, the landlord cannot increase the rent until the lease expires.

You're really in luck if you live in Berkeley. Last June, Berkeley voters passed a charter amendment on rent control. Until a Rent Control Board is elected in January, a complete rent freeze is in effect.

The Rent Control Board will have the authority to roll back rents on a city-wide and individual basis. The charter amendment includes provisions to protect tenants from arbitrary evictions and insures stronger building code enforcement.

Subletting

Tenants with month-to-month rental agreements don't have to worry about subletting. If you have this type of agreement and want to move out, all you have to do is give a written notice of your intent to leave 30 days in advance. If you move out without giving this notice, you will be liable for another month's rent.

If a tenant with a lease wants to move out before his lease expires, he must find someone who will take responsibility for the remainder of the lease period. The landlord has the option of deciding whether the sublettor is "suitable."

If the landlord rejects the tenants you have suggested, try to find out why. Get his reasons in writing if possible. Under the law, the landlord cannot be "unreasonable" in rejecting possible tenants. Save any ads and lists of prospective tenants (with their qualifications); these could come in handy if the landlord refuses to repay your deposit or last month's rent after a new tenant has been found.

If the landlord agrees to a replacement, get his consent in writing, along with a statement releasing you from any further obligation under the lease. Otherwise, you might get stuck in the very common lease provision prohibiting assignments without the landlord's written consent.

The Guild warns that, if a tenant fails to take these precautionary steps before moving, the landlord may relet the premises and still hold the tenant responsible for paying rent for any period when the apartment was vacant.

Security deposits

One of the most common tenant complaints is that landlords refuse to return all or part of security and cleaning deposits. The landlord must return your security and cleaning deposits within two weeks after you leave (Calif. Civil Code Section 1951). He can legitimately claim an amount needed to repair any damage to his property or to collect unpaid rent. A good way to protect yourself against unfair claims of damage is to get the landlord to insert a clause in the lease describing the condition of the apartment before you move in. Another way: have a witness or two and take photographs of your apartment when you move in so he can't blame you for damages you didn't cause.

If your deposit isn't returned within two weeks, send a letter to the landlord explaining the law and your willingness to sue him. Send it by certified mail and keep a carbon copy. The next step is Small Claims Court (\$2 to file, no lawyer required) where the judge can award you up to \$200 in addition to your deposit.

Here's how to prepare for your day in court: Write a description of the premises at the time you rented them and at the time you left. (Try to have the landlord look the place over when you leave, with you and witnesses present.) Bring photos and lists of damages or needed repairs that appeared during the tenancy. Also bring the lease or contract which establishes that you paid a deposit, and how much. (Don't be worried if a written agreement says that the tenant

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The Mime Troupe



A St. Mary's Square performance, with Michael Christensen as Bill and John Condren as Chuck.

Below is the script of the SF Mime Troupe's newest skit, "High Rises"—the Troupe's version of SF's Manhattanization, which premiered at the Embarcadero Plaza on June 29. The script was written collectively, with special help from Richard Benetar.

While gathering material for the play, the Troupe worked closely with the late George Woolf and with Tenants and Owners in Opposition to Redevelopment (see July 5 Guardian).

SCENE ONE

BILL: Wowie—here I am in San Francisco. Don't look much like it did when I was here for the 1915 World's Fair—but then, I was in love. Let's see—my friend Chuck lives at the northwest corner of 4th and Howard. Here we are at 4th and Howard—and—I cannot believe my eyes—this here is Chuck's skyscraper? Funny, in his last letter Chuck said he managed a Kentucky-fried pizza-roll stand. Course that was 8 years ago. Kentucky-fried pizza? Probably bought into the Alka Seltzer business and made himself a fortune. ("I can't believe he made the WHOLE thing." (chuckles) Boy oh boy—will Chuck be surprised to see me! I'll just step in here and . . . ("enters" skyscraper) Sure are a mess o' doors—don't rightly know which one to choose—well, here it goes. (Sign: "Relocation Office")

MISS SNEATH: Good morning. Sign here, please. (handing him a form)

BILL: A guest register!

SNEATH: I've got a hundred people to process today, and you have to be a wise guy. The instructions are simple, sir. We need your John Hancock.

BILL: (take) Now see here young lady, I'm a friend of Chuck's. My name is Bill Mooner and . . .

SNEATH: So everybody's got a hard luck story. Look, Mr. 943, we can't help you until you sign this statement.

BILL: Really? Well, mebe I'll give it a look-see.

SNEATH: There's no need. It's simply a standard form stating that your residence has been razed and you need help in relocating yourself.

BILL: Raised? My dear Madam! My house has not growed an inch in 40 years!

SNEATH: Look at this picture of despair. A total schizophrenic. Another casualty along the highway of progress.

BILL: I beg your pardon?

SNEATH: Of course, a pen. (hands him pen) Keep it. You might need to eat it for lunch. Now Mr. Mooner, (to him) your social security number.

BILL: Well, lemme see . . .

SNEATH: Of course. You've been unemployed for so long you've forgotten.

BILL: What?

SNEATH: Wrong. I see you're confused, Mr. Mooner. But that's because you're sick. Jobs—yes! But you should have asked for WHOM.

BILL: Sick?

SNEATH: I see you're a religious man. No, Mr. Mooner, the simple fact is that you cannot work in the New San Francisco unless you're a commuter. If you're looking for work in the city, my advice is to move to the suburbs.

BILL: But I'm not looking for work!

SNEATH: Of course not, Mr. Mooner. This is a Relocation office. Anyway, you wouldn't qualify for a white-collar job. You're the type who'd refuse to wear a bra.

BILL: Well, ma'am, it's been a pleasure, but I gotta mosey . . .

SNEATH: Not so hasty, Mr. Mooner.

What is your present address?

BILL: Well you see, I just bust into town to see my old chum . . .

SNEATH: So you're embarrassed about sleeping in phone booths. Realistically, a man in your position can't afford pride. In the words of Meher Baba, "Don't worry. Be happy." Things could be worse. You could be a homeowner. In your condition, the taxes would kill you.

BILL: Your mayor's got a nice philosophy. It must cheer him up in the courtroom. Now if you don't mind . . .

SNEATH: And it's not as bad as all that, because there's somebody who's got it worse than the homeowner.

BILL: Who?

SNEATH: THE TENANT! Now, as to your relocation, we may have something for you within the next decade. But I doubt it. It's not the going trend.

SNEATH: Oh my, your three minutes are up! If you want my advice, take your hot water bottle and your telephone booth and move to Mexico! (exits)

BILL: Wowie—sure are some weirdos in the city. Now I gotta take this more careful. Where would Chuck be? A directory! Here it is . . . executive offices. 85th floor. That's it! Ol' Chuck's really gettin' up in the world. Now, I don't wanna take the elevator. Last time I got in one I pushed a button and the whole building started goin' down. I'll jes' take these stairs here. Oh Chuck . . . Chuckie-boy. (exits)

SCENE TWO

(Sign: "85th Floor." Mortimer Swashbuckler, swinging tennis racquet, and his faithful secretary, Miss Farquar, enter)

MORT: Take a letter, Miss Farquar.

"Dear Melvin. Thanks for bombing the shit out of Vietnam. The people now depend on Hostess Twinkies for life. We are also sending over a team of special advisers who will teach the farmers how to grow minit rice, once they buy our seed and fertilizer. Love it or leave it, Mortimer P. Swashbuckler. P.S. Eureka! As regards offshore Indonesian oil: 'Here come de sludge.'"

FARQ: Nice play. Will there be anything else?

MORT: Yes, phone the City Planning Commission and tell them it's cool . . . we shredded the highrise hearing minutes. And then we shredded Alvin Duskin. And notify me the moment Howard Porkrind arrives.

FARQ: Howard Porkrind, the eccentric billionaire recluse? The Howard Porkrind of the Simple Tool Corporation?

MORT: Yes, the mystery man of the Bahamas, Howard Porkrind, will be here any minute. Strange fellow. He insists we confer in the lobby wash-room.

FARQ: Anal fixation?

MORT: I wish it were that simple. No, he doesn't want to be recognized. Thinks he'll blend in with the urinals. Of course, no one knows what he really looks like, but you can expect a shock. Remember, Miss Farquar: Be Prepared! (cub scout salute. . . exits)

(Bill enters)

BILL: Chuckie boy? (collapses)

FARQ: (startled, turns and sees Bill) Oh my! (to audience) It must be Porkrind! (gives Bill oxygen from mask . . . he starts to revive) I know, sir. The view takes your breath away.

BILL: Where am I? (looks around)

Golly, nice place. Ma'am, I've come to see the feller in charge.

FARQ: Of course. He's been expecting you.

BILL: He has? Strange, haven't seen the old geezer in years.

FARQ: Of course not. YOU haven't seen anyone for years, have you, sir?

BILL: I beg your pardon?

FARQ: Oh, sorry, sir. Now I suppose you'd like to freshen up.

BILL: Oh yeah, my back teeth are floating, if you know what I mean.

FARQ: Is this some kind of code, sir?

BILL: I gotta see a man about a horse.

FARQ: Oh yes, yes. We have absolutely lovely facilities on the ground floor?

BILL: Ground floor?

FARQ: You could take the elevator, sir. I'm sure no one would ever dream that you're the fabulous you-know-who.

BILL: That's alright, ma'am. I wouldn't miss climbin' down 85 flights for anything in the world. (takes a whiff of oxygen)

FARQ: I'll have the old geezer meet you in the men's room. (referring to oxygen mask) Keep it, sir. What's ours is yours. And what's yours is yours. (Bill keeps face covered and exits)

(Mort enters)

MORT: I thought I heard someone.

FARQ: Yes, sir. Mr. Porkrind is here. He's on his way to the men's room now. He certainly is strange.

MORT: (nervous) He may be, but he's got the money that can sew up our whole plan. Help me get ready, will you? Farquie, if this deal goes through, the world is ours.

FARQ: Ours, sir?

MORT: Well, MINE, to be more exact. But you can be sure I'll take you to Foster's West for lunch. Well, into the breach. (Mort and Farq exit)

SCENE THREE

CHUCK: (enters, scrounging; picks up paper) Gum wrapper. (throws it away; sees a good butt) Is that a real Tiparillo? (stoops, Bill enters, they collide)

BILL: Well, I'll be hog-tied. Chuck—Chuckie boy. It's me, Bill. How de-do!

CHUCK: Bill Mooner! Jumpin' Jehosefat. When did you blow in?

BILL: Never mind me—look at you, the big shot! Boy, you sure cleaned up!

CHUCK: (preening) Yeah? Must be from sleeping in the rain—kinda takes the dust out of your pores.

BILL: Still a country boy at heart! Gollie, money ain't changed you a-tall! I knowed you had yourself a little spread—but I never ee-magined nothing that big! (elbows him)

CHUCK: Now, cut it out, Bill. You know I always been heavy.

BILL: Yessir, you sure have. And now you own this whole skyscraper!

CHUCK: Me?!

BILL: You. I jes can't believe it.

CHUCK: Me neither—say, Bill—

BILL: Don't be modest. Sure make the folks back at Buzzard Gulch proud. Looka that—sure is some cabana!

CHUCK: Umm—er— You think that's something, you oughta see my place in Palm Springs!

BILL: That's great! How about a grand tour?

CHUCK: Tour!? You wouldn't rather relax here on the curb? No . . . of course not. A tour—ah—well, why don't we just step into this bathroom?

BILL: The very thing I had in mind. (has to pee)

CHUCK: After you.

BILL: Oh, after you.

CHUCK: After you— (they collide, urinal backdrop falls. Chuck and Bill have entered the bathroom) Notice the elegant decor. The facilities were specially designed by Pastafaluzi of Walgreen's. And over here . . . (Swashbuckler enters and is busy hanging charts. He doesn't see Bill or Chuck. Chuck nervously takes Bill aside and invents a story)

CHUCK: Ah, Bill—you see the man over there? Poor wretch. Lost his mind in the second war. Shell shock, you know. I felt sorry and took him on as my

as Giant-Killers

bathroom attendant. You'll humor him, won't you . . . I've got to step out for a moment . . . important phone calls . . . wheel and deal, etc. . . etc. (*indicating Mort*) Totally Berserk! (*Chuck, unable to bear the tension, exits*)

BILL: (*starts to pee*) Boy, oh boy. (*Mort hangs a chart on Bill, mistaking him for a statue*) YOWIE!!!

MORT: Howard Porkrind. It's you. My God, sir, I mistook you for a urinal.

BILL: Howard Porkrind? The eccentric billionaire recluse?

MORT: (*shaking hand*) The very one. Mortimer P. Swashbuckler here. This is indeed a pleasure.

BILL: Sure, Mort. (*noticing charts*) You keepin' track of your tips?

MORT: Tips? More than tips, I want to explain my whole proposition!

BILL: Whatever you do, honey, don't fight the feelin'! Woooo!

MORT: We can't keep this room locked up indefinitely!

BILL: No, they might call out the highway pee-trol!

MORT: Perhaps I should start at the beginning. You know San Francisco has always had trade and financial relations with the Pacific. Why, back in 1860, a person in San Francisco could get his laundry done quicker in China than he could in New York.

BILL: There's a laundromat down the block. Why don't you go there?

MORT: Well, that's true too. But in fact, during the Gold Rush there were certain men who had one shimmering dream, and that was to make San Francisco the New York of the West.

BILL: This sounds like a nightmare.

MORT: And today that dream has come true. We are the new Manhattan. And no wonder. Look out there. Do you realize the wealth that's sitting in our own front yard?

BILL: (*looking out window*) I wouldn't give you two cents for those statues.

MORT: I'm talking about oil, tin and bauxite, to name just a few. Right now Kaiser Aluminum is toying with copper in Indonesia. Raw materials, Porkrind. But then I don't suppose I have to tell you how important they are to our ever-expanding needs.

BILL: No, Mort, you don't. But maybe it's time to get back to reality. Why don't you just expand over to that washbowl and tidy it up a bit. (*Swash starts to wash bowl and catches himself, as Bill makes a dash for urinal*)

MORT: But that's just the beginning, Porkrind. All those exotic little countries are at a level of development where their growth potential as markets could be spectacular. "Giant, hungry new markets for our products and vast new profit potentials for our firms." I was quoting the President of the Bank of America.

BILL: That was a great imitation, Mort. Do it again. (*splits for the urinal while Mortimer is absorbed in imitation*)

MORT: (*flattered*) "Giant, hungry new markets. . ." (*catches self*) Markets, Porkrind, and we'll be there to help them develop. (*draws Bill away from urinal*)

BILL: How do you propose to do all this from the bathroom, Mort?

MORT: I'm glad you asked. Miss Farquar! (*Miss Farquar appears*) There you are! My secretary, Mr. Porkrind.

FARQ: Charmed, I'm sure. I had to come through the ventilation system.

MORT: Appearances, Porkrind.

BILL: (*recognizing her*) Hey, Howdy. Chuck know you're taking your coffee break in the men's room?

MORT: (*interrupting*) Let me get to the point. You can't have a plan for exploiting the Pacific without a plan for the Bay Area. And here's where you come in. Would you like to explain

the bedroom concept, Miss Farquar?

BILL: Cool it, Mort. Just cause she hangs out in the men's room, don't be gettin' hard-core in front of Miss Farquar.

FARQ: Oh sir! (*indicating chart*) Here is the Regional Plan for the Bay Area. This shaded part—what you and I know as San Francisco—is the Imperial Control Center. The outlying areas are Bedroom Communities. That's where the young movers and shakers of San Francisco finance live.

MORT: Right. And we've got to get the movers and shakers from their bedrooms to their offices.

BILL: Well, what about that subway of yours . . . whaddya call it? BARF?

MORT: BART. T as in traffic. Between you and me, Porkrind, while the construction of BART was great for business, it's a total disaster as a transport system.

BILL: Why?

MORT: Because it can only handle 10% of the commuters during rush hour. So what we need is a . . . take it, Farquie.

FARQ: A Parking Lot.

BILL: You got everything else you wanted. What's stopping you now?

MORT: You see, Porkrind, there's only one vacant lot left in San Francisco; and it's the perfect location for our parking structure. The only catch is that the city promised to use the land for low-income housing. You know, some kind of political move to keep the riff-raff in line.

BILL: What has this got to do with me?

MORT: Only the richest man in the world could make the city an offer it couldn't refuse. And that's you,

yours is not only crazy, he's fresh! He was trying to give me a Pacific Rim Job . . .

CHUCK: Oh, Bill, I have to tell you something.

BILL: I wish you would.

CHUCK: I'm not a rich man. I don't own this skyscraper and Sports Arena. I don't own anything.

BILL: But you live at 4th and Howard, and that's here, and all that talk about . . .

CHUCK: Listen to me! This is my old neighborhood. There used to be a hotel here and that's where I lived. I had friends, there were restaurants and shops. It was nice, but me and 4,000 other people were bulldozed out!

BILL: Don't look like much now. Well, you still working at that Kentucky-fried pizza place, ain't ya?

CHUCK: That convention center wiped out my pizza stand. Then they relocated me to this other hotel. And all we got is this one promise from the city to build these low-cost apartments.

BILL: But who's that nut in the bathroom?

CHUCK: That's Mortimer Swashbuckler, the international finance king, who owns all this land and lots more.

BILL: But, Chuck, he thinks I'm Howard Porkrind, that fancy billionaire. He gave me this contract.

CHUCK: Lemme see . . . why this is the same lot that the city is supposed to build some low-income housing on. (*Swash and Farq re-enter bathroom*)

MORT: Ah, Porkrind . . . have you reached a decision?

CHUCK: Ah, Porky, is this the entre-

BILL: Don't you fret none, Mr. P., we can always paste it back on later. (*pastes piece on Mort*) Hold on to that, ok?

CHUCK: Uh uh huh . . . Uh Huh . . . uh uh uh! Oh Porky, look at this.

BILL: What's that?

CHUCK: A Typo!

FARQ: A Typo?

ALL: A Typo!!

MORT: (*to Farq*) You're Fired!!! (*Farq faints*) Sir, I must insist . . .

CHUCK: Porky, look at this.

BILL: A Smudge.

CHUCK: A Smudge! (*rips off piece of contract, hands it to Bill*)

BILL: Now calm yourself, Mr. P. My friend here's an old-timer at this sort of thing.

CHUCK: Uh oh . . .

MORT: Now what?

CHUCK: Well, all this stuff that follows the word "clause."

MORT: Yes?

CHUCK: I just don't like the word "clause." Reminds me too much of Christmas. All that will have to go. (*hands piece of contract to Bill, who pastes on Mort*)

MORT: The future of the Pacific . . .

CHUCK: And this . . . and this . . . (*Bill pastes*)

MORT: Have you lost your mind?

CHUCK: And this gotta go . . . and this. (*rips off pieces of contract*)

MORT: You're setting capitalist expansion back 30 years! I protest. I protest!! I pro.....tesss.....!!!! (*flips out to catatonic state*)

BILL: (*pastings last piece over Mort's mouth*) Hey, fancy that, Chuckie-boy. He protests! (*policeman enters with the real Howard Porkrind*)

CHUCK: Uh-oh. Somebody's comin' . . . Quick! (*they position Mort over the urinal, pull down his pants to reveal Playboy Bunny shorts. Chuck and Bill lounge casually on either side*)

COP: Mr. Swashbuckler, (*looks away embarrassed*) I found this bum hanging around the lobby bathroom. Says he's . . . get this . . . says he's Howard Porkrind. Says he's come to see you.

PORK: Mortimer, you scoundrel. It's me. Howard Porkrind. Call off your ding-a-ling house dick!

BILL: Look, Mac, can't you see Mr. Swashbuckler is busy.

CHUCK: (*backing them off*) This persperitious claim is totally fiteritious and prefabulated. Don't be a pinhead. Use your cranium-yum. Howard Porkrind, indeed! Can't you see this scallion is nothing but a vagrant. Take him off to jail and throw the key away . . . and while you're at it . . . throw yourself away.

COP: Yes sir! Come on, scallion.

PORK: Mortimer!!! (*to cop*) Unhand me, you squirrel brain. (*Cop and Pork exit*)

CHUCK: Well, well . . . nice work.

BILL: We fixed his wagon. Hey, where's Miss Farquie.

FARQ: (*groans*) Where am I?

BILL/CHUCK: Miss Farquie . . . come on . . . you're ok.

FARQ: Oh, no . . . I've been fired . . . what will I do now . . .

BILL: Chin up, Farquie. We're gonna take you to Fosters for lunch! (*all three exit*) □

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BILL: But what about the folks who was going to live in all that housing?

MORT: Sir, excuse me, but I think you're getting a little soft. But maybe our offer isn't good enough. Tell him the rest of the plan, Miss Farquar.

FARQ: Oh sir, it will be called the Howard Porkrind Memorial Parking Structure, and it will be built in the shape of your simple tool, as an enduring tribute to your greatness.

BILL: My what!?

MORT: Yes. All those corporations that bring us progress in Asia: Bechtel, Kaiser, Standard Oil, the Bank of America! Nestled in their new headquarters, transforming San Francisco into a throbbing, red-hot metropolis. All of them united, and parking in your tool . . .

FARQ: Can you dig it?

MORT: Here are the blueprints and the contract. What do you say?

BILL: Bleech! . . . er, great, Mort! Couldn't you give me a couple of minutes to think this over, Mort? Now, if you don't mind . . . (*meaning: I have to go to the bathroom*)

MORT: Swell. Take all the time you need, Porkrind. Such a momentous decision can't be made overnight, so I'll be back in 45 seconds for your answer. (*Mort and Farq exit*)

(*Chuck enters*)

CHUCK: Time to fess up. Bill?

BILL: Chuckie-boy. Am I glad to see you! That Bathroom Attendant of

preneur who wants you to invest in local real estate?

BILL: Oh, yes, I'd like you to meet my partner, Mr. Charles Whitney Charles . . . Whitney. Chuck, this here's Mr. Swashbuckler.

MORT: Mortimer P., at your service.

BILL: Chuck, meet Mr. P. Mr. P., Mr. Whitney Charles, Whitney. This over here's Miss Farquar. Farquar, Mr. Whitney. Mr. Whitney, Farquar. (*sings*) Now grab your partner, swing her round, all clap hands and . . .

MORT: Shall we get on with it?

BILL: You look a mite flushed, Mort. Perhaps you'd like to sit down. (*Mort sits in urinal*)

MORT: Oh, my god! I've stained my pants!

CHUCK: Now, Mr. P., we've been usurping your perspiratious agreement and I'm sure you'll find Porky and me adjudicious to favorable eloquations.

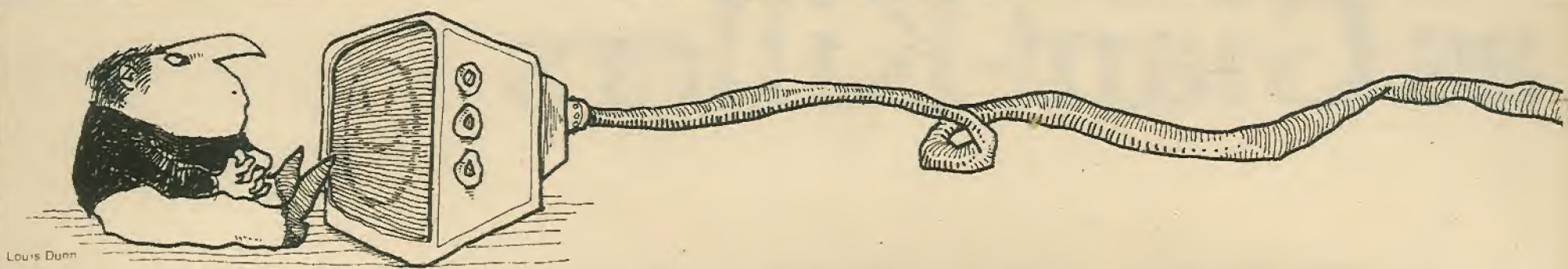
MORT: Well, there's certainly no reason why we can't conclude a mutually satisfiable arrangement.

CHUCK: Of course. There is, however, a superficial need for some malinger alternations.

MORT: I think you'll find everything in order. Perhaps you'd care for a drink from my private cellar?

CHUCK: (*gargles and spits out . . . mumbles*) You oughtta sell her. Now about this contract. First of all, it's too long. We'll just have to snip off the end here. (*tears off bottom*)

MORT: But that's the part where everybody signs. It has to be there.



Louis Dunn

CABLE T.V.

HOW BAY AREA CITIES SOLD OUT THE PUBLIC'S AIRWAVES

By Thomas Brom

Starting this fall, Sterling Communications, owned by Time, Inc., is offering advertisers participation in an experimental system which will enable viewers to notify the station immediately through electronic impulses (via the coaxial cable which brings the program into the home) that they want to order the product advertised.

—Marketing News

The much-heralded new dawn for cable turns out to be a cold and smog-filled day.

—Nicholas Johnson, FCC Commissioner

The present franchises (issued by the SF Supervisors) do not clearly set forth any responsibility of the City to regulate

the performance of these companies.

—Chief Admin. Officer Thomas Mellon, responding to one of many complaints about Viacom cable TV service in San Francisco.

It all seemed so simple, back in 1950, when Robert Tarlton, a small-town TV serviceman, invented cable television as a way to bring in better signals despite the Pennsylvania hills. And it was simple, at first: all Tarlton did was set up a master antenna on top of one of the hills, pick up distant television channels with it and then send them into the homes of subscribers through a coaxial cable.

Once that cable was in the door, though, a potentially revolutionary new technology was born, reaching far beyond a simple increase in quality of TV recep-

tion. Coupling the cable system with a computer via a digital terminal, it turns out, makes new uses feasible: including two-way communication, instant referendum polling of the electorate, shopping-by-cable, instant delivery of printed material to the home (killing off newspapers or, perhaps, carrier boys?) and, more ominous, official and undetected surveillance of private homes.

But the city governments in the Bay Area, like most other cities around the country, have sold-out exclusive franchises for cable TV development to big outside conglomerates, shifting the controls to New York, L.A., wherever Howard Hughes might be, and guaranteeing that the remarkable potential of cable will almost never be used in the public interest.

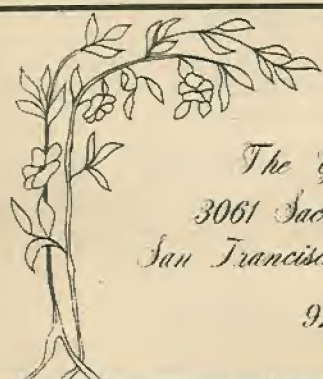
City franchises are required because the cables are strung under or along public streets; and this franchise gives cities a perfect chance to establish public service requirements, provision for open channels for community groups, local political coverage, etc. But, faced with the promise of immediate cash benefits, all but two Bay Area cities have settled for a tiny cut of the annual take—in long-term contracts

with almost no service requirements and virtually no public service benefits.

Signing agreements of up to 25 years, the cities get little in return: 2% of the annual gross in San Jose, Walnut Creek, Lafayette; only 5% in the huge SF system; up to 8% in Oakland; 8% in Berkeley.

The major TV and radio stations in the Bay Area are already controlled by outside media conglomerates: no minority ownership, almost no local ownership at all (but owners in New York, New Orleans, Cincinnati, Atlanta). Now, with cable, the situation gets worse: still no minority ownership, still only local ownership of the Chronicle media-monopoly brand, still no diversification. The selling out of cable franchises, in fact, has brought many more conglomerates to the Bay Area than were here before.

This sell-out of local cable franchises is one of the big unpublicized Bay Area stories: often the regular media are dabbling in the business themselves; never once has there been good coverage of this selling out of yet another public service utility to private enterprise. Some classic examples of corporate muscling-in on the public airwaves:



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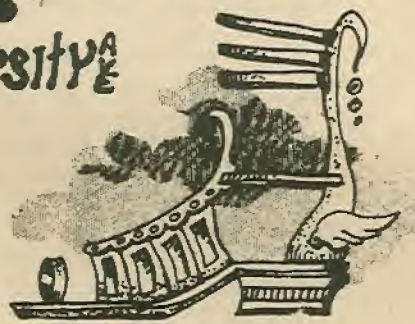
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Item: When the Chron decided it wanted the South SF franchise for its cable operation, Western TV Cable, it opened up all stops and used the leverage of its TV station, KRON, to try to entice and influence several community governments.

Al Kihn, ex-cameraman for KRON, testifying during the FCC hearings on KRON's license renewal application, quoted a memo from the station's news director: "The station manager wants to make sure that the mayor of South San Francisco is prominent in any film we do" because of the Chron's South City franchise application.

KRON, Kihn recalls, even made the San Carlos Chicken's Ball a "must go" item to encourage city officials to look more favorably at the Chron/Western proposal.

Item: The Chron also won out against four competitors and got a cable franchise in SF from the SF Supervisors; but in the six years since it bought the 21-year bar-

gain for \$2,500, Western TV Cable has never developed a cable system. The Supervisors, despite a City Attorney's opinion that the Chron's inaction justifies revocation of the franchise, sit idly by (see July 20 Guardian) and allow Chron/KRON/Western to hold this plum for speculative purposes.

Item: SF's other cable franchise went to Viacom International, a spin-off of the CBS empire, for a token payment of 5% of the gross receipts (even the Fisherman's Wharf restaurants pay 6% for their franchises; the Stow Lake Restaurant in Golden Gate Park pays 24.5%). But the Supervisors were dozing again, and wrote the franchise without any provision for regulating Viacom's service. Result: when complaints come in to the city, it has to admit (as did CAO Tom Mellon) that it can do nothing about them.

Item: The Oakland City Council, after a long search, sold the city's franchise to Focus Cable Co., ostensibly a group of five local black businessmen.

But this experiment in minority ownership didn't last long. Focus soon informed the council that it couldn't raise enough investment capital, and proceeded to merge with the largest cable owner in the country, Teleprompter (Howard Hughes, Jack Kent Cooke).

Item: In Santa Clara, when Ridder Publications (The Mercury and News, the area's only dailies) and Gill Industries (KNTV, the area's only TV station) applied for a cable franchise, the city manager ranked them fifth out of five applicants—but the city council proceeded to grant their franchise for obvious reasons of political clout.

Even when the FCC advised Santa Clara that the proposal conflicted with rules against cross-ownership between a local TV station and a cable system, the council finalized its offer, though Ridder and KNTV subsequently withdrew their application.

More on the Ridder/KNTV combine: Communications lawyer Stephen Barn-

ett, writing in the Notre Dame Law Review, notes the combine had virtually no competition when it went after a 25-year franchise in San Jose and a 20-year franchise in Campbell. One reason? Nobody else knew franchises were available.

Research through back issues of the Ridder papers, Barnett reports, showed no mention of upcoming city council action on the cable franchise for either city, though the Ridder dailies normally cover all major council news. After the awards, the papers ran inconspicuous stories—not mentioning that the franchiser was bankrolled and controlled by the newspaper-TV conglomerate.

The list could go on and on, from franchise to franchise around the Bay Area, but the point is clear: These cable TV systems have been sealed up, through the use of substantial corporate pressure, by conglomerates with little regard for

Continued on next page

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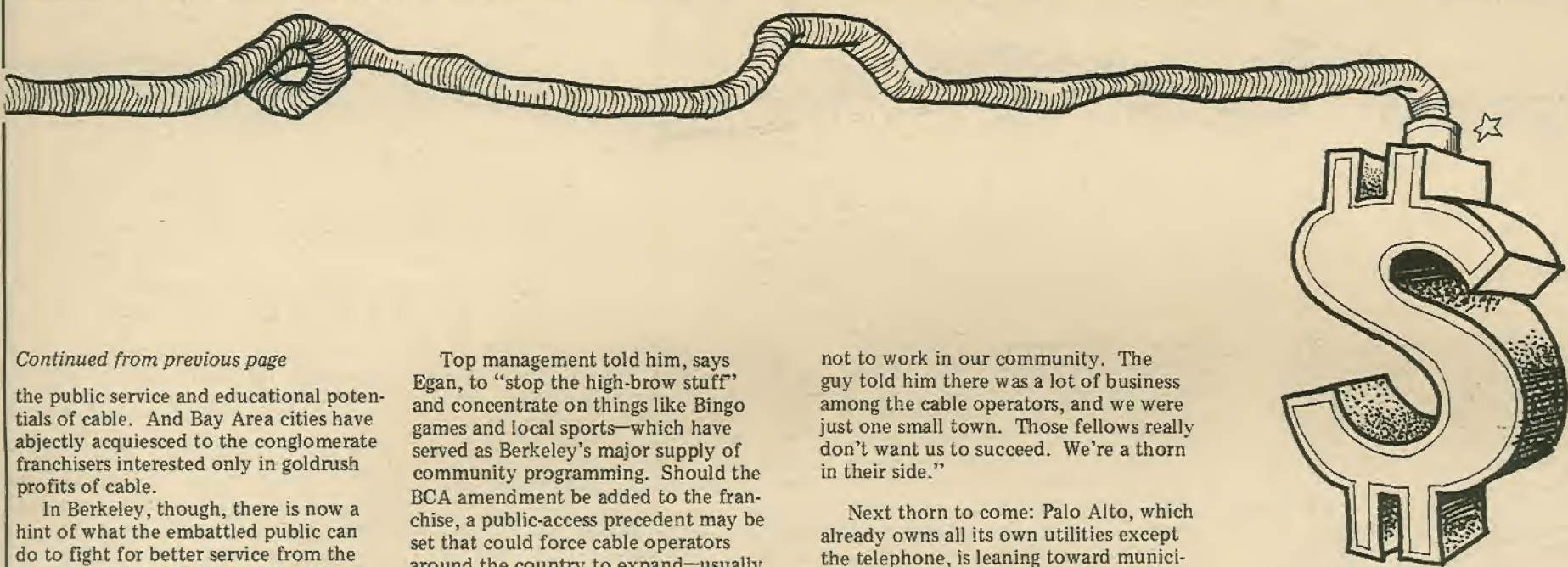


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Continued from previous page

the public service and educational potentials of cable. And Bay Area cities have abjectly acquiesced to the conglomerate franchisers interested only in goldrush profits of cable.

In Berkeley, though, there is now a hint of what the embattled public can do to fight for better service from the franchisers which have bought off city halls. Berkeley's franchise is now held by Bay Cablevision (subsidiary of Gulf and Western, with over \$2 billion in assets). Berkeley Cable Access [BCA], a local media-reform group, is pressuring the city to amend the franchise.

The BCA proposal calls for "a low-cost, first-come, first-served, uncensored, essentially unlimited time on a channel that can potentially take you into every home in the community" to be backed up, through Bay Cablevision's funds, with a fully-equipped studio (and \$40,000 worth of equipment) and a technical director and administrator.

Bay Cablevision's franchise now requires some local origination, but the BCA amendment aims to open that programming up to all segments of the community.

Sammy Egan, Gulf and Western's first director of local origination in Berkeley, quit in disgust—scoffing at the level of local programming supplied, accusing Bay Cable of "ignorance about the community and, more seriously, a deep insensitivity to it."

Top management told him, says Egan, to "stop the high-brow stuff" and concentrate on things like Bingo games and local sports—which have served as Berkeley's major supply of community programming. Should the BCA amendment be added to the franchise, a public-access precedent may be set that could force cable operators around the country to expand—usually to initiate—public-interest television.

The best solution for cable TV, as for other utilities, lies in city ownership. This is the route taken by San Bruno, which used profits from its water system to finance initial cable construction.

"The cable representatives told us we couldn't run a system without their expertise and management skills," San Bruno Public Works Manager Leo Van Dusen told the Guardian. "Well, it takes those same management skills to run any public utility, and we're doing all right."

San Bruno expects to have repaid the initial investment within 3-4 years— and after that, the city will get 100% of the cable profits, not just 5% of the gross as in San Francisco.

The cable conglomerates have made San Bruno an outcast. For example, a firm signed on to do a direct sales campaign for San Bruno pulled out abruptly. The company's representative called Van Dusen and "said he'd been contacted by a neighboring cable operator and advised

not to work in our community. The guy told him there was a lot of business among the cable operators, and we were just one small town. Those fellows really don't want us to succeed. We're a thorn in their side."

Next thorn to come: Palo Alto, which already owns all its own utilities except the telephone, is leaning toward municipal ownership of cable as well. The Palo Alto City Council resolved over a year ago that any cable system would be city-owned; and the council plans to specify that its cable provide the maximum community services possible.

"Our citizens wanted to get something from their system," Assistant City Manager Clay Brown told the Guardian. "We've had very successful municipally-owned utilities, and it's reasonable and feasible to operate cable that way. I know of no good franchise agreement in existence in the country."

The experience of Palo Alto and San Bruno points the way to the ideal cable set-up: city ownership, with programming and service requirements set up through political processes involving the whole community.

Public ownership, of course, raises the danger of political censorship of free speech; and it will be important, when cities own systems, that there are solid statutory provisions for free community access to several of the system's channels.

But the potential dangers of public ownership are nothing compared to the existing mediocrity of giant conglomerate ownership, and the sell-out of all of cable's public service features to a few big combines from around the country.

General Tire and Rubber or Howard Hughes or Desilu Productions aren't at all interested in public service to San Pablo or Oakland or Richmond; and the merger tactics of Teleprompter in Oakland or the strong-arm media tactics of Chron/KRON in South City sum up the public-be-damned, jack-up-the-profits orientation of cable TV in the Bay Area.

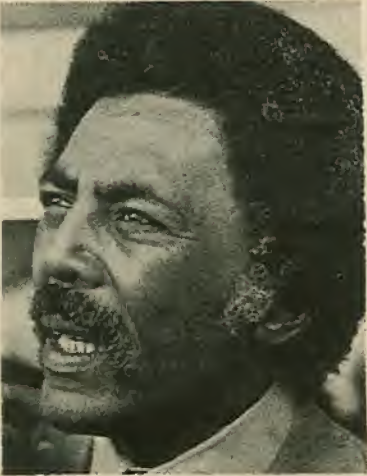
Ed. note: Research for this article was done, in part, by Elliott Evers. □

See box, p. 10, for the big conglomerate owners which control almost all the cable television in the Bay Area.

Paid political advertisement.

We Can't Afford to Lose Him.

Ron Dellums is elected by the 7th District in California but he speaks for people across the United States.



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■ The lines of his district were just re-drawn to include several suburban, conservatively oriented communities.

■ The Republican National Committee has singled out Ron Dellums as a special target for 1972 — one of the key Democratic Congressmen they plan to defeat in November.

■ Ron's opponent is a Republican businessman with unlimited financial backing who will run a slick, well-organized campaign that may attempt to divide the voters along racial lines — to turn the district's 75% white voters against Ron Dellums.

■ Nearly 30% of the Democrats voted against Ron in the primary. If they aren't turned around — IF the same percentage vote against him in November — Ron will lose by a decisive margin.

Ron Dellums is ready to wage an uphill fight — to take his case to the people. The problem is finances.

So far, the Dellums campaign has been forced to meet the Republican attack with an empty treasury. It has been difficult to pay for even the basics of a campaign — headquarters, phones, mailings, literature.

For two years Ron's been working in Washington as a People's Congressman.

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Instead, he has to turn to the people he represents — blacks, browns, women, working men, environmentalists, senior citizens, young people —

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Even a relatively small contribution can have an enormous impact on Ron's campaign. It can help make the difference between an active headquarters operation and closed doors — between mobilization of inner city voters or continued low turnout and under-representation — between a broadening of Ron's people's coalition or defeat at the hands of racially-oriented attacks.

It's worth a lot of money to the Nixon Republicans to knock Ron Dellums out of Congress.

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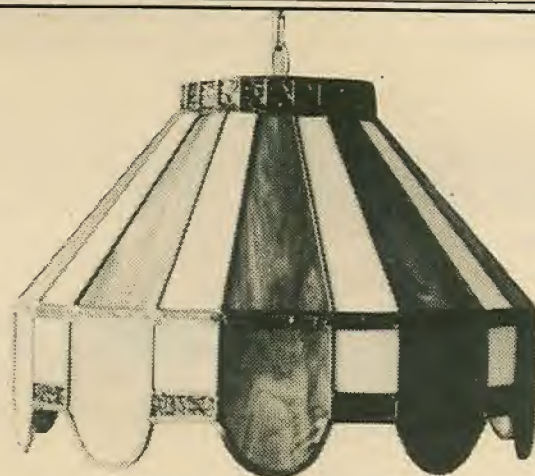
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- Bio e307, 3 units. Insects and Man
- CL e420, 3 units. Sexuality in World Fiction
- CA e350, 3 units. An Experiment in Environmental/Architectural Design
- E ED, 3 units. Creative Indian Values for Children
- CA e350, 3 units. Evolution of American Pop Music
- Eng e230, 3 units. Detective Fiction
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- Eng e630, 3 units. Literature and the Occult
- Film e305, 3 units. Film Appreciation
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- H EC e678, 3 units. The Family, the Individual, and the Law
- Math e126, 3 units. Computers and Computer Languages
- Mus e502, 3 units. Opera
- Psy e305, 3 units. Psychology of Sex Identity and Role
- SS e670, 3 units. San Francisco Bay Area: Land, Life, and Lore
Harold Gilliam, Environmental Editor, SF Chronicle
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- Non-credit. From the Grape to the Glass: Making and Appreciating Wine
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November 10-11

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Conglomerates Behind Bay Area Cable TV

The Conglomerate Franchisers	Bay Area Cable Systems	Other Media Holdings	Corporate Background
Viacom International	SF (21,000 subscribers), Sausalito, Tiburon, Mill Valley, Corte Madera, Ross, San Anselmo, San Rafael, Fairfax, Larkspur, Woodacre, Homestead Valley, Marinwood, Santa Venetia, Terra Linda, Petaluma, Crockett, Pinole, West Pittsburg, Pittsburg, Antioch, Dublin, Livermore, Pleasanton	3rd largest franchiser nationwide, 255,000 subscribers; major syndicator, CBS programming	Former CBS subsidiary; largest cable owner in northern California
Chronicle Publishing Company	SF (never developed), South SF, unincorporated areas of San Mateo County, San Mateo, Belmont, San Carlos, Redwood City, Concord, Clayton, Contra Costa County (with Newhall Land and Farming Co.)	SF Chronicle; 19th largest franchiser nationwide; KRON-TV; cable systems in Chico and Monterey	Chronicle owners involved with Pacific Lighting Corp., Allied Properties, Crocker Bank, PG&E, PT&T and 60,000 acres of California land
Gulf and Western (Athena Communications)	Berkeley, Richmond, Contra Costa County	21 cable systems in California and Florida	Paramount Pictures, Desilu Productions
Teleprompter	Oakland, Piedmont, Milpitas, Newark, Los Gatos	Largest franchiser nationwide, 640,000 subscribers; part-owner Howard Hughes runs microwave transmission, communications satellite corps., video programming network	Ownership battle between Jack Kent Cooke with 16.5%, Howard Hughes with 5%
Morgan Murphy Trust (The Evening Telegram)	Daly City, Brisbane, Burlingame, Pacifica, Half Moon Bay, El Granada, Miramar, Fremont	TV/radio in Spokane, Wash.; TV in Madison, Wis., Yakima and Kennewick, Wash.; cable systems in Wisconsin	Newspaper-based media conglomerate incorporated in Wisconsin (The Evening Telegram)
Cablecom-General	San Pablo, Albany, Kensington, Benicia, Woodside, Portola Valley, Santa Rosa	TV/radio in New York, Boston, Los Angeles, Detroit and Memphis; TV in Hartford, Conn.; radio in SF and Washington, D.C.; 10th largest franchiser nationwide, 150,000 subscribers	Division of RKO General, a wholly-owned subsidiary of General Tire and Rubber Co.; Video Independent Theatres
Foote, Cone & Belding Cablevision	Menlo Park, East Palo Alto, San Mateo County, Sunnyvale, Santa Clara County	Cable systems in California, Colorado, with 36,000 subscribers	FC & B is a major ad agency, 16th largest in broadcast billings
LVO Cable, Inc.	Hayward, San Leandro, Union City	27 cable systems in Texas and the Southwest; United Video, Inc.; KHC Microwave; 80% of Vue-Sonics (17 systems in Illinois); 50% of Eastern Shore CATV (4 systems in Delaware and Maryland); option to purchase General Communications, Inc.	Owned by Livingston Oil Co., Tulsa, Okla.
Nation Wide Cablevision	Millbrae, San Mateo, Belmont, Foster City, San Carlos, Redwood City, Woodside, San Pablo, San Lorenzo, Santa Clara County	20th largest franchiser nationwide, 52,000 subscribers in California, Washington and Oregon	Wholly-owned subsidiary of Kaufman and Broad, L.A.-based home construction company
Tele-Communications, Inc.	Vallejo	5th largest franchiser nationwide, with 68 cable systems	Co-owns Vallejo system with Gibson Publications; owner of newspapers in Vallejo and Martinez
American TV and Communications	Lafayette, unincorporated areas of Alamo, Danville, Diablo, Moraga, Orinda, Rheem Valley, San Ramon Valley, Walnut Creek	2nd largest franchiser nationwide, 264,000 subscribers	Denver-based multiple cable system owner
Liberty Television, Inc.	Novato, Ignacio, Loma Verde, part of Marin County	47 cable systems; major holdings in Northwest U.S.	Based in Eugene, Ore.; recently acquired 40 cable systems from General Telephone and Electronics
General Electric Cablevision	Walnut Creek	37 cable systems; TV receivers and equipment	CATV subsidiary of General Electric
Storer Communications	Rohnert Park, Cotati, Sebastopol, St. Helena, Calistoga, Yountville, Sonoma	TV/radio in Detroit, Toledo, Cleveland; TV in Atlanta, Milwaukee, Boston; radio in Miami, L.A., New York; 16th largest cable owner	Newspaper-based media conglomerate with headquarters in L.A.
Gill Industries	San Jose	KNTV, San Jose	Headed by Allen T. Gilliland, owner of KNTV
Carl M. Williams	Martinez, El Cerrito, North Lafayette, Orinda, Pleasant Hill, Contra Costa County, southern Alameda County, Castro Valley	Cable franchises in Colorado, Wyoming, Calif.	Individual multiple cable system operator; investments in cable industry trade journals

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Each issue, Vicki Sufian gives you the liveliest calendar in town, plus a well-researched Superlist of special events at good prices; and Marion Bulin gives you Cheap Eats, a guide to the little places where you can dine cheaply and well.

And there's more: lively political commentaries (Kenneth Rexroth, Alvin Duskin, Jack Morrison), prize-winning cartoons and art (Dan O'Neill, Louis Dunn, Air Pirates), some of the best investigative reporting in the country (with the help of a Guardian investigative task force of 40 researchers) and a comprehensive view of Bay Area culture, media, arts and literature.

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STILL BANNED BY THE S.F. PRESS CLUB

To toss an old chestnut back on the city desk: For the third straight year, the Guardian has been banned from the San Francisco Press Club's Professional Newspaper Awards contest.

This isn't the most arresting media news in the city, as readers of H.L. Mencken or Charles McCabe on press clubs can attest. But the background provides a short course on Bay Area journalism.

As Bill Rivers and Dave Rubin later reported the incident in their critique of the Bay Area press ("A Region's Press: Anatomy of Newspapers in the San Francisco Bay Area," UC Berkeley, April 1971):

"Many a local journalist is convinced that the Guardian provides the most penetrating reportage in the Bay Area. There is some evidence, in fact, that it has penetrated too deeply. From 1967 through 1969, Brugmann's paper won four of the nine awards open to it in the San Francisco Press Club's 'Pulitzer of the West' competition.

"In 1970, a Press Club committee decided that the only competitive category available to the Guardian, that for non-dailies, would be open only to weeklies, thus excluding the Guardian, which is published monthly or less often. [Ed. note: the Guardian is now published every other week.] Investigating the action, Brugmann reported that the committee was headed by a public relations representative of the Pacific Gas & Electric Company, and was made up almost exclusively of advertising and public relations men.

"Nearly all of them worked for companies that had suffered from Guardian exposes. This shabby incident caused two respected professors to resign from the panel of Press Club judges: Kenneth Stewart, Professor of Journalism, Emeritus, at the University of California, Berkeley, and Jerrold Werthimer, Professor of Journalism at San Francisco State College."

In 1971, the Press Club made its ban of the Guardian official for the second straight year by ruling that only adjudicated newspapers (dailies and weeklies) could enter the 1971 "Pulitzer of the West" contest.

The difference: The year before, the ban was engineered by PG&E's top public relations man, Larry McDonnell, who headed an awards committee composed of PR reps from PT&T, Bechtel, Crown Zellerbach, General Electric, Westinghouse, Editor & Publisher and two ad agencies. McDonnell was still on the committee, but the ban-the-Guardian move was certified by newsmen from the Examiner (Rene Casenave, Ed Montgomery, Josh Eppinger), the Chronicle (Charles Raudebaugh) and the Oakland Tribune (Steve Still) and a Superior Court judge (Leland Lazarus, committee chairman.) As Sen. Lee Metcalf of Montana put it in a speech on the incident on the Senate floor (Aug. 19, 1970 Congressional Record), "The Guardian has criticized the company's love-in with the major San Francisco dailies . . . monopolies support monopolies in San Francisco."

Well, in 1972, the ban-the-Guardian team was again in action: McDonnell of

PG&E, Robert Richelson of Carl Byoir advertising agency, Campbell Watson of E&P and Gordon Grannis of Crown Zellerbach from the 1970 committee; Judge Lazarus, Casenave, Eppinger, Montgomery, Raudebaugh and Still from the 1971 committee; and a batch of new PR/ad men including Howard Freeman (Freeman, Teilmann & Associates), Curtis Roberts and James Moore (Hill and Knowlton).

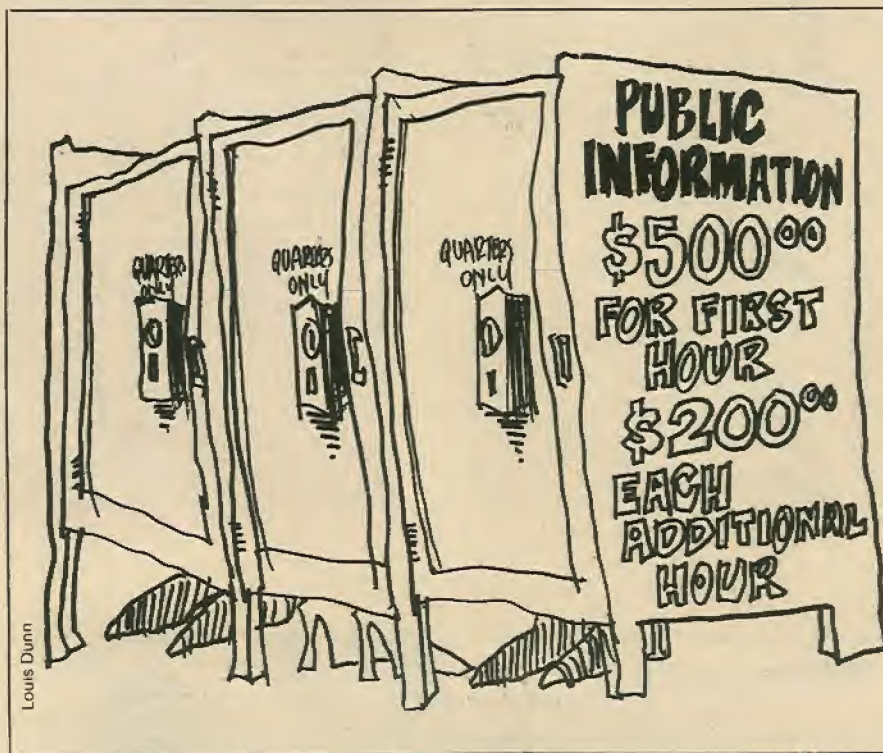
A couple of differences in this year's banning: The phrase "Pulitzer of the West" has been dropped from the contest name. The awards banquet of Aug. 17 didn't have a flack as the major speaker (recent speakers: Herb Klein and Ron Ziegler), it invited instead a congressional shill for big newspapers: Rep. Emanuel Celler of New York, who has killed some important newspaper investigations in his congressional committee, including the probe into the Hearst/L.A. Times joint killing of two newspapers in 1962, and helped shepherd the "failing

newspaper" act through the House of Representatives). But he called at the last minute and said he couldn't make it; and, at press time, Judge Lazarus hadn't come up with a speaker.

Why doesn't the Press Club just forget the whole business of Press Club contests? Then, the club members could, as our 1970 story suggests, "go back to their high-stake poker games and gang dinners honoring Helen Hayes and Rudy Vallee."

Postscript: Guess who's the chairman of this year's Press Club awards committee for radio and television? Ken Dunham, PR man for PT&T, whose department sees to it that never, ever, should a discouraging word about such things as, say, a phone rate increase get into the media.

Stop the presses: There's talk about an alternative press club. Mike Lee of KPIX and Bill Boldenweck of the Examiner are both leading informal discussion groups to such an end. It's a good idea.



When the Guardian's Nancy Caine testified against Operation Tollgate before the Finance Committee (which would not only up the xeroxing of Building Dept. records, but would cost the public \$3 per page just to examine certain public records for 15 minutes), she told how the Guardian uses these records for its investigative articles and in the preparation of its book, "The Ultimate Highrise."

The Chamber of Commerce's Ed Lawson, sitting in the audience, leaned over to his Chamber associate and was heard to mutter, That's the best reason there is to have charges.

Lawson, whose remark was promptly quoted by an angry speaker who overheard it, made the point for us: public records at a price the Chamber and its members can afford and the rest of us cannot. The Finance Committee nixed the proposal, but let's reiterate the point once and for all: no more talk of this - Tollgate nonsense on public records at City Hall.

THE P.U.C.—OPIATE OF THE PEOPLE

We're glad to see those lower telephone bills (while they last) and rate rebates Californians will be receiving over the next few months.

It was a hell of a battle, all the way to the California Supreme Court, and one that wouldn't have happened had the State Public Utilities Commission been doing its job of protecting the consumer. The Reagan-appointed Commission had long ago been advised by its own civil service staff that Pacific Telephone was paying its sister company, Western Electric, inflated prices for equipment; that it wasn't passing tax savings from accelerated depreciation on to its customers; that it was spending unnecessarily large sums for

equipment maintenance; and that Pacific was overestimating future construction costs. But the PUC ignored all this advice and bestowed a \$143 million rate hike on PT&T back in July 1971. The public had to take the matter to the California Supreme Court, which has ordered PT&T to rebate the entire increase, plus 7% interest on part of it.

So telephone rates are going down, but not as far as might be expected: The PUC has just passed a \$55.4 million rate hike on top of last May's \$68.9 million (presently being challenged before the State Supreme Court)—for a grand total of \$124.3 million. The problem: The hike was approved with-

out a full evidentiary hearing by the PUC, so no one knows if the phone company really needs that much money.

One way to reduce rate hikes: The court should also have forbidden the use of rates to cover the \$11.5 million advertising costs PT&T is passing on to phone users, as Justice Stanley Mosk said in his concurring opinion. Goodwill ads should be paid for by stockholders, said Mosk, and not by the public which has no choice but to use PT&T's monopoly.

Mosk also pointed out that the PUC failed to do a cost-benefit study of telephone advertising: PT&T, he argued, is on the one hand asking for rate hikes based on increased demand, and on the

other hand asking for rate increases for ads encouraging more use of facilities and still more demand.

The State PUC's failure to do cost-benefit studies, to hold full evidentiary hearings and to make use of what evidence it does have ultimately costs the consumers. PT&T doesn't know how much that \$143-plus million rebate is going to run for administrative expenses, but it's a sure bet it will exceed the \$1 million laid out in 1965 to distribute a mere \$45 million rebate. And you can bet the expense will ultimately be borne by all Californians who use telephones (PT&T manages, each year, to reach at least the maximum rate of return allowed it by the PUC—now 7.85%).

By Carol Kroot

JUSTICE DISCOVERS P.G.&E.

"... Since at least 1950, PG&E has acted in such a way as to establish and preserve the highest possible degree of monopoly in, and control over, electric generation and transmission resources located in northern and central California . . . PG&E, by the conduct described above, has created a situation inconsistent with the antitrust laws."

That's the essence of a devastating report on PG&E furnished to the Atomic Energy Commission by the Antitrust Division of the U.S. Department of Justice. The report was written at the request of the AEC, as required by law, in connection with PG&E's application to build a nuclear power plant at Point Arena. The story was released in early August by the Sacramento Bee.

Many details have been reported in previous Guardians: PG&E has 1. blocked the municipal electric utilities from getting alternative bulk power supplies by forcing them to sign exclu-

sive PG&E contracts; 2. refused to wheel power to them from federal projects and the Sacramento Municipal Utility district; 3. forced federal and state power projects to turn over all their surplus power to PG&E; 4. grabbed all the power from irrigation districts; 5. monopolized development of the Geysers geothermal field; 6. excluded municipal utilities from regional power pools; and 7. refused to let them participate in building the Point Arena power plant.

Any license to PG&E for a nuclear power plant should be conditioned on its ceasing these practices, says the report. It defines illegal monopoly under the Sherman Antitrust Act as "the willful acquisition or maintenance of [monopoly power] as distinguished from the growth or development of a superior product, business acumen or historic accident."

As the Guardian has shown repeatedly, PG&E's monopoly position at the

expense of public power is not the result of selling a "superior product." Electricity has no quality that the consumer "shops" for, other than price; and public power wins hands down, as attested by the lower rates in public power cities like Palo Alto and Sacramento.

Nor is PG&E's position the result of business acumen or historic accident. It is, rather, the result of raw monopoly political power.

The big omission in the report is PG&E's role in San Francisco's own Raker Act/Hetch Hetchy scandal. Here is a city committed to public power by its own city charter. It was given unprecedented water and power rights at Hetch Hetchy in Yosemite National Park by an act of Congress. Congress passed the Raker Act as an anti-monopoly measure aimed at setting up a municipal power system in San Francisco "in direct competition with

PG&E," in the words of the U.S.

One of PG&E's principal devices has been to "assign" the city some large and relatively unprofitable out-of-town industrial customers to soak up large amounts of Hetch Hetchy power, thus denying the city the vastly greater profits that would come from retailing the power to its own residents in direct competition with PG&E. Antitrust law prohibits destroying competition through this kind of allocation of markets.

We have been told by the AEC's general counsel that a public hearing on PG&E's anti-competitive behavior will be held. What will help assure it is letters from citizens expressing interest and concern. Write to: Marcus A. Rowden, Associate General Counsel, U.S. Atomic Energy Commission, Washington, D.C. 20545. And don't forget to tell him about the Raker Act.

By Peter Petrakis

BAY GUARDIAN CALENDAR

AUGUST 17 through 30

By Vicki Sufian

The Bay Guardian Selective Calendar is a biweekly listing of entertainment, cultural and political events, also obscure doings in the Bay Area. The Calendar is suitable for framing, tacking up on a bulletin board or wrapping fish. Notify Vicki Sufian of demonstrations, openings, benefits, events of redeeming social significance. Deadline for next issue: Sept. 15 and every other Friday thereafter. Best to write in early. Call us if you're late.

*no admission charge.



Unidentified child at Alameda County Fair, Pleasanton, July 1972.

Thurs. 17

"UNORTHODOX MEDICINE," naturopathy, zone therapy, bio-feedback and more alternative medical approaches, Esalen-sponsored lecture, First Unitarian Church, Franklin/Gear, 8 p.m., \$3.
 "TPGRESS FILE," a Michael Caine spy thriller, KPIX, channel 5, 9 p.m.
 *POETRY READING, hear pithy platitudes from the luminaries of the ladder at the Ribelad Vorden, Precita/Folsom, 5 p.m.

Fri. 18

"AN EVENING OF FILM & Poetry with Lynn Lonidier," Panjandrum Press, 99 Sanchez, 8:30 p.m., 50¢.
 *EARTHQUAKE, goodtime, jubilant rock and roll dancing music, lower Sproul Plaza, UC Berk., noon-1 p.m.
 "HOW TO MARRY A MILLION-AIRE" and "Growing Up Female," two views of women, followed by a discussion, YWCA, 620 Sutter, 8 p.m., 75¢.

Sat. 19

CUT-RATE MARINE WORLD: "Cold Blood" and "Frank Biner Band," two fine rock bands perform in outdoor amphitheatre, admission cost (\$3 after 5 p.m., savings of 90¢ from regular price) includes the usual tour of Marine World plus the concert; south of SF Airport on Bayshore. Concert, 8:30 p.m.
 THE CLANCY BROTHERS, a fun and energetic quartet of singing Irishmen, Masonic Auditorium, 8:30 p.m., \$3-\$5.

FOR THE WEEKEND

*"HIGH RISES" and "FROZEN WAGES," an SF Mime Troupe experience, Live Oak Park, Berk., 2 p.m., Sat.-Sun.
 *"MAJOR CHUMLEIGH'S AMAZING Traveling Circus and Combined Pandemonium Show," a 25-member troupe including fire-eaters, trapeze artists, a snake dancer and a family of clowns, de Young Museum, Golden Gate Park, 4 p.m., Fri.-Sun.
 STREET ARTISTS GO INDOORS for a YWCA benefit fair: crafts, music, jugglers, food, YWCA, 620 Sutter, Thurs. 4-9 p.m.; Fri. 1-8 p.m., 25¢.
 THE PITSCHEL PLAYERS, a funny, satirical group whose repertoire includes scenes on used-car dealers, discrimination against short people and God salesmen, Intersection, 756 Union, 8:30 and 10 p.m., Thurs.-Sat., \$1.

STAN KENTON AND ORCHESTRA, Aragon Ballroom nostalgia, Oakland Hilton Inn, near the airport, 939-3337, Sat., 9 p.m.; Sun., 8 p.m., \$5.
 OPRY WEST, a mellow SF country music evening with High Country, Asleep at the Wheel and Steve Young, square dancing too, House of Good, Geary/Fillmore, 567-9619, 9 p.m., Sat.-Sun., \$3.
 STONEGROUND/BUDDY MILES, goodtime gospel rock, Resurrection Cabaret, Market/Van Ness, 9 p.m., Fri.-Sun.
 LAMB, top-notch SF veteran rock group, North Beach Revival, 1024 Kearny, 398-6414, Fri.-Sat.
 MERRY CLAYTON BELTS it out, Keystone Berkeley, University/Shattuck, 841-9903, Thurs.-Sat.

Sun. 20

"A PRIMER FOR 2001, A Space Odyssey," where you may find out what this Kubrick film meant, KPIX, channel 5, 10 a.m.
 MIKE NOCK TRIO and Steve Swallow, an informal afternoon of jazz, bring drink and food. Bach Dancing and Dynamite Society, Miramar Beach nr. El Granada, 726-4143, 4:30 p.m., \$2.
 IMPROVISATION, INC. and Menagerie Mime Theatre, New Orleans House, 1505 San Pablo, Berk., 8 p.m., \$1.
 FORTNEY STARK, JR., your big peace and ecology-minded banker, speaks on "Greening of a Banker," First Unitarian Church of Berkeley, One Lawson Rd., 11 a.m.
 "SOME LIKE IT HOT," a very funny Billy Wilder film with Tony Curtis and Jack Lemmon as transvestites and Marilyn Monroe in one of her

Mon. 21

*"THE EARLY EVOLUTION OF LIFE," life as it began 3 billion years ago, another in a fascinating science series for the layman, Palace of Fine Arts, Lyon/Marina, 8 p.m.
 "A TOUCH OF TOMORROW," a play about the relationship between drama and worship, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, 8 p.m.
 GRATEFUL DEAD, SF's finest, Berkeley Community Theatre, Allston/Grove, Berk., 8 p.m. Also Aug. 22 and 24.
 "CELEBRATION AT BIG SUR," another superstar film with Crosby, Stills, Nash & Young, Joni Mitchell, Joan Baez, Mimi Faria, Longbranch, 2504 San Pablo, Berk., 848-9696, 8 p.m., \$1.50.
 MERRY CLAYTON, wailing soul singer, In Your Ear, 135 University, Palo Alto, 328-1480, 9 p.m., \$3.50.

Tues. 22

"OTHELLO," film of the London stage production with Shakespearean superstar Laurence Olivier and Maggie Smith, C.A.L. Films, 155 Dwinelle Hall, UC Berk., 7 and 10 p.m., \$1.25.
 *"OCCURRENCE AT OWL CREEK BRIDGE," a splendid film with surprise ending based on the Ambrose Bierce short story, and two other films, Chinatown Library, 1135 Powell, 7:30 p.m.
 "THE METRONOME MURDER," an English mystery play with some original Cockettes stars: Goldie Glitters, Mink Stole and Divine, Upper Market Street Gallery, 2323 Market, 864-6289, 9 p.m., \$2.25 and \$2.75, thru Sun.
 "PAT AND MIKE," starring Katharine and Spencer, KBHK, channel 44, 9 p.m.
 "THE BIG SLEEP," a fast-moving,

Wed. 23

"A WOMAN'S CRY," being a woman according to a variety of those who are or were, from George Sand to Joan Didion, music and readings, KPFA, 2 p.m.
 "THE LINE-UP," Don Siegel's film about a psychotic killer and a man who follows the killer around, writing down the last words of the victims, made in SF with shots of Sutro Baths before they burned down, Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1412, 9:30 p.m., \$1.
 *JUST BACK from a tour of southern Sonoma, Middlejohn and Company mix rock and country in great fashion, Princeton Inn, Princeton-by-the-Sea, north of Half Moon Bay.
 *CONSUMER AWARE: Neil Gendel, former California Deputy Atty. Gen., and Kay Pachtner, president of SF Consumer Action, talk about lack of

Thurs. 24

"PUNISHMENT PARK," directed by Peter Watkins, young American revolutionaries clash with a tribunal of government peers in a U.S. of the future, C.A.L. Films, 155 Dwinelle Hall, UC Berk., 7:30 and 9:30 p.m., \$1.25.
 "BLOOD AND SAND," Valentino in the bullring, KPIX, channel 5, 7:30 p.m.
 "ROCK NIGHT," films of music superstars including Bessie Smith, Steve Miller, Grateful Dead and the Fugs, Canyon Cinematheque, 800 Chestnut, 332-1514, 8:30 p.m., \$1.50.

Fri. 25

BENEFIT DANCE FOR IRELAND: Irish folk dancing and music, sponsored by James Connolly Irish Republic Club of Berkeley and United Celidhe Dancing Cultural Assn., Newman Hall, College/Dwight, Berk., 7:30 p.m., donation.
 DAVID MONTGOMERY-PAUL HERSH concert, lively four-hand ragtime, salon pieces, Hertz Hall, UC Berk., 8 p.m., \$2.50.
 *ROCKET 88 jets back from a year's lapse in the ozone, laid-back country rock, Sleeping Lady Cafe, Bolinas Rd., Fairfax, 9 p.m.

Sat. 26

*PHOTOGRAPHIC STENCIL demonstration, a silkscreen process, I, Gutenberg. . . Books, 1372 9th Ave., 1-4 p.m.
 GIDEON AND POWER, gospel Pete Seeger, and Alice Stuart, excellent, strong blues guitarist, Longbranch, 2504 San Pablo, Berk., 848-9696.
 FUNDRAISING OPEN HOUSE, commemorates passage of the Women's Suffrage Amendment. The Women's History Library, 2325 Oak, Berk., 524-7772, 3-5 p.m.

FOR THE WEEKEND

BLUE BEAR WALTZES, a rock extravaganza group—30 of them including Wolfgang, a German dog, drums, organ, piano, fiddle, banjo, Friends & Relations Hall, 660 Great Highway, 9 p.m., Fri.-Sun., \$2.50.
 "RIDE THE HIGH COUNTRY," Peckinpah's first

COLD BLOOD, fine East Bay band, Keystone Berkeley, University/Shattuck, Berk., 841-9903, Fri.-Sat.
 JIMMY WITHERSPOON, Chicago jazz/blues singer, Keystone Korner, 750 Vallejo, 781-0697, Thurs.-Fri.
 *JIM ALVEY, tale of a honey-throated warbler of

SOME LIKE IT HOT!, a very funny Billy Wilder film with Tony Curtis and Jack Lemmon as transvestites and Marilyn Monroe in one of her best roles, Surf Theatre, 46th/Irving, 664-6300.

GIDEON AND POWER, clap your hands and stomp your feet, North Beach Revival, 1024 Kearny, 398-6414.

Sun. 27

ANNUAL NILES FLEA MARKET, ethnic food concessions, Charlie Chaplin films, pancake breakfast, Main Street, Niles, 8:30 a.m.-dusk.

TOUCHSTONE, a group which skillfully combines classical, jazz, Indian and rock music, Bach Dancing and Dynamite Society, Miramar Beach nr. El Granada, 726-4143, 4:30 p.m., \$2.

HOPALONG CASSIDY gallops onto the screen, as does William S. Hart and others, in an evening of Western movies, Intersection, 756 Union, 397-6061, 8 and 10 p.m., \$1 donation.

BRASH BRASS: 25-piece brass bands play every Sun. thru Oct. 29, Rotunda, Palace of Fine Arts, Lyon/Marina, 2 p.m.

LOADING ZONE, veteran Berkeley rockers, Keystone Berkeley, University/Shattuck, 841-9903.

"DECEPTION", with the glorious Bette Davis, and "She's Beautiful When She's Angry," part of the Woman's Film Series linking famous feature films and current documentary shorts, YWCA, 620 Sutter, 8 p.m., 75¢. For complete schedule call: 775-6500.

Mon. 28

"LIFE'S EVOLUTIONARY STRATEGY", from simple forms to cosmic consciousness, a lecture, Palace of Fine Arts, Lyon/Marina, 8 p.m.

SONNY TERRY & BROWNIE McGEE, old-time folk blues favorites, Keystone Berkeley, University/Shattuck, Berk., 841-9903.

STANLEY TURRENTINE, former Dizzy Gillespie stalwart, Keystone Korner, 750 Vallejo, 781-0697, thru Sat.

PERFORMERS COME FORTH: Open auditions for fall production of "Hedda Gabler," The Company Theatre, 2314 Bancroft, Berk., 893-5345, 8 p.m.

ODETTA, with that thundering, sonorous voice, on "Boboquivari," KQED, channel 9, 9 p.m.

"PERFORMANCE", a strange little film featuring Mick Jagger, the Actor, Longbranch, 2504 San Pablo, Berk., 848-9696, 8 p.m., \$1.50.

Tues. 29

"PHANTOM OF THE OPERA", the original silent version with Lon Chaney, Visitation Valley Branch Library, 45 Leland Ave., 1:30 p.m.

"DRESS FOR GREATER FREEDOM", Women's Dress and Women's Rights in 19th and 20th Century America," a two-century history of women as seen through fashion, garments, photographs and sporting equipment; or, less clothes, more rights. Oakland Museum, 10th/Oak, thru Oct. 22.

"FALSTAFF", directed by Orson Welles who also stars (along with Jeanne Moreau, Margaret Rutherford, and John Gielgud) in this portrayal of Shakespeare's comic character. I fell asleep thru it, but others raved about it, C.A.L. Films, 155 Dwinelle Hall, UC Berk., 7:30 and 9:30 p.m., \$1.25.

***INVERTERATE VW OWNERS**: learn what's going on under that hood, how to fix it yourself and avoid costly trips to the repair shop, United Volks Works, 624 Stanyan, 668-3313, 7-9 p.m.

"THE COSMIC PERSPECTIVE", according to Ray Bradbury, science-fiction author, on "The Cosmic Evolution," KQED, channel 9, 9:30 p.m.

Wed. 30

***MID-DAY ENLIVENER**: Turk Murphy and his Dixieland band, SF Civic Center, noon-1:30 p.m.

ROD STEWART, the Guardian Art Dept.'s favorite superstar, Oakland Coliseum, 692-2921, 8 p.m., \$3.50-\$6.50.

FBI TALES: "Robert Wall, Ex-FBI Agent," spills it all—how it works, agents' self- and job-image, KQED, channel 9, 9:30 p.m.

GALLERY HOPPING in Sausalito: a woman's head embedded in a piano keyboard (a sculpture), lobster and other crawling creatures designed from silverware cutlery, postage-stamp posters, at the Emperor's Gate, 660 Bridgeway, 332-1660; and a group exhibition of paintings inspired by the Sahara Desert (Peter Kitchell), moon craters and lunar galaxies on canvas (John Gauld) and others, Xanadu Gallery, 691 Bridge-way, 332-3450.

"PROMISE HER ANYTHING", KPFA delves into the cosmetics industry and its effect on the consumer; KPFA, 2 p.m.

***"GOLD RUSH"**, with the wonderful Chaplin, and "Caught in a Cabaret," North Beach Library, Mason/Columbus, 7:30 p.m.

former California Deputy Atty. Gen., and Kay Pachtner, president of SF Consumer Action, talk about lack of consumer protection by govt. agencies and what you can do, SF Library, Civic Center, 7:30 p.m.

"ALPHONSE MUCHA: FIGURES DECORATIVES", "original lithographs from the 1905 folio of this art nouveau master, The Poster, 2266 Union, 567-4842, 11 a.m.-6 p.m., Tues.-Sun., thru August.

rine and Spencer, KBHK, channel 44, 9 p.m.

"THE BIG SLEEP", a fast-moving, detective Bogart-Bacal film, confusing (a murder never explained) but funny; and "Key Largo," a John Huston film in which a group of gangsters take over a small hotel off the coast of Florida, very exciting Hollywood film, Surf Theatre, 46th/Irving, 664-6300, thru Wed.

TIM BUCKLEY, ethereal wizard, Boarding House, 960 Bush, 441-4333.

MERRY CLAYTON, wailing soul singer, In Your Ear, 135 University, Palo Alto, 328-1480, 9 p.m., \$3.50.

ELVIN BISHOP, local hard rock, free food tonight, Keystone Berkeley, 2119 University, Berk., 841-9903.

SUPER-LIST

By Sarah Wenk

HELIO-TROPE, 21 Columbus, 398-7042. Classes held in SF, East Bay, Marin County, Peninsula. Courses include: bicycle repair and maintenance, cooking, massage, yoga, TV production, experiencing SF. Courses change monthly. Register before September, Mon.-Fri., 1-7 p.m. Class fees: \$10-\$20.

INSTITUTIONAL SCHOOLS

SF ADULT EDUCATION, SF Community College District, 33 Gough, 864-3200, x241. Academic courses, homemaking, business education, art, drivers ed., industrial arts, nursing, vocational training. Register when classes begin, week of Sept. 11. Free.

CALIFORNIA STATE UNIVERSITY EXTENSION, SF, 1600 Holloway, 469-1373. Academic courses. Registration: Sept. 18-23. Classes begin Sept. 25. Course rates: \$24/unit.

COLLEGE OF ALAMEDA, 555 Atlantic Ave., Alameda, 522-7221, x228. Academic courses: men's tailoring, film as art and communication, auto body and fenderman. Open to residents of Peralta Dis-

This fall, you can study yoga at Helio-trope, bread baking at Community, or Shakespeare at UC Extension. Hundreds of courses are offered for free or for low fees at the 14 schools listed below. Call them for a free course catalog.

ALTERNATIVE SCHOOLS—SF ORPHEUS, 1385 7th Ave., 665-2423. More than 100 different courses: art, crafts, theatre, philosophy. Courses last about eight weeks. Three courses, \$15. Register: now thru Sept. 10, 9 a.m.-9 p.m. Classes begin Sept. 11.

ENTROPY, 2120 Market, Rm. 206, 864-3447. About 100 courses: psychology, arts, crafts, foreign languages, nutrition, cooking. Courses last 6-8 weeks. Registration fee of \$15 entitles you to any number of courses. Register: Sept. 4-Oct. 9, 1-6 p.m.

COMMUNITY, 1600 Holloway, 586-2600. Courses: arts, crafts, carpentry, environment, new life styles, food co-ops, consumer education, language, literature. Courses last 1-2 months. Register: first week in October. Free.

JEWISH COMMUNITY CENTER, 3200 California, 346-6040. In addition to classes in music, dance, arts, it has a swimming pool and trampoline. Membership fee: \$30.

JUNIOR MUSEUM, 199 Museum Way, 863-1399. A wide variety of classes includes: how to take care of animals (it houses lizards, eagles, snakes, rabbits and others), astronomy, pottery, weaving, woodcutting and more. For a list of fall courses, send them a stamped, self-addressed envelope.

SF MUSEUM OF ART, Van Ness/McAllister, 863-8800. Pre-school and up. Classes range from dance to film-making. Price varies according to class, but generally runs about \$30 for 10 classes, with a \$5 discount for members. Classes start in October.

DE YOUNG MUSEUM, Golden Gate Park, 558-3108. Pre-school and up. Classes in batik, drawing, painting, environment building. Price varies with class, \$20-\$50 for a 13-week session. Register: Sept. 7.

strict (Alameda, Albany, Berkeley, Emeryville, Oakland and Piedmont). Application filing deadline: Aug. 18. Classes begin Sept. 18. Free

UC EXTENSION, 55 Laguna, SF, 642-4111 and 2223 Fulton, Berk., 462-4111. Courses include: most academic subjects as well as music, art, dance. Classes last 10-12 weeks. Also, special one-day, weekend and week events. Register: now till classes begin, week of Sept. 25. Course rates: \$50-\$60/course.

AFTER-SCHOOL CLASSES FOR CHILDREN

COMMUNITY MUSIC CENTER, 544 Capp, 647-6015. Classes for pre-school to about 7 years: beginning music and dance. Classes for older children and adults: private and group classes in all orchestral instruments and music theory. Register: Aug. 28-31, 2-6 p.m. Class rates: on a sliding scale according to income, as low as 50¢. Registration fee: \$3.50.

NEIGHBORHOOD ARTS PROGRAM, 165 Grove, 558-2335. Workshops include: puppetry, dance, arts and crafts and more. Free.

FOR THE FUTURE

MCCOY TYNER, one of the greatest jazz innovators, formerly pianist with John Coltrane, Keystone Korner, 750 Vallejo, 781-0697. Sept. 12-17.

SCOTTISH GATHERING & Games, highland dancing, caber throwing, pipe bands competition, Scottish imports and food on sale, Santa Rosa Fairgrounds, 9 a.m.-4 p.m., \$2. Sept. 2-3.

MONTEREY JAZZ FESTIVAL, which is as much of a fashion (the audience) extravaganza as a jazz spectacular, features Jon Hendricks, Jimmy Witherspoon, Theloniuss Monk, Art Blakey, Roberta Flack and Kai Winding, Monterey County Fairgrounds, PR5-2021, \$4-\$7.50. Sept. 15-17.

***OPERA PREVIEWS FOR FREE**: "Norma," "The Ring," "Tosca" and other operas will be previewed at various SF locations, 11 a.m. and 8:30 p.m., Sept.-Nov. For complete schedule call: 863-2524.

"MEZITLAN, AZTLAN", a grand, religious, artistic, literary. Various events will center around this exhibit, including program of Mexican dance, music, song, theatre and poetry, Boarding House, 960 Bush, 441-4333. Sept. 15; all-day fiesta, Sept. 16.

Oakland Museum, 10th/Oak. For complete schedule call: 273-3585.

***WELFARE ADVOCATE** training sessions, find out your rights and welfare rights, SF Neighborhood Legal Assistance Foundation, 1095 Market, 626-3811. Starts Sept. 26.

"A WOMAN'S FILM SERIES", continues through Sept. with films depicting women's image on the screen and mystiques of great women stars: "Born Yesterday" (Sept. 1 and 3), "The Pumpkin Eater" (Sept. 8 and 10), "Notorious" (Sept. 14 and 16) and "Mother" (Sept. 22 and 24), YWCA, 620 Sutter, 775-6500, 75¢.

"VINTAGE SOUNDS", an outdoor concert series of folk, jazz and blues performers, designed for "the young adult generation who are becoming more and more interested in wine," says Stanford Wolf, president of Paul Masson Vineyards. Schedule: Rambini' Jack Elliott and Vince Fahey, Sept. 16-17; and Vince Guaraldi and Jon Hendricks and Family, Sept. 23-24, Paul Masson Mountain Winery, Saratoga, 3 p.m., \$3.50 at Ticketron outlets. (Profits go toward purchase of new birds at Palace of Fine Arts Lagoon.)



Pompom (elephant trainer) with friends of the Pollack Brothers Circus in San Francisco, May 1972.

***ELEPHANT WALK**: Aug. 24, the Ringling Bros. circus is coming to town and you can see a free preview of the animals as they are unloaded and walked to Oakland Coliseum. Elephants, bears, lions (in cages) will begin their mile and a half walk (at one point, walking past the SPCA) at 85th Ave./Railroad, Oakland, 9:30 a.m.

Photo: Susan Yivasker

The Fall and Rise of Francis Ford Coppola

either moving forward slowly or cutting back on the number of features in the production stage, Warner Brothers apparently has some 29 projects in preparation in addition to four already shooting and some 28 either completed and waiting for release or in the post-production state . . . Predominantly youth-oriented, the new Warner's projects include four from Francis Ford Coppola: 'Apocalypse Now,' 'The Conversation,' 'Santa Rita' and 'Vesuvius.'

It was, in short, skim-the-revolution time in Hollywood. Films like 'The Strawberry Statement' and 'RPM' were clumsily blurring political issues and exploiting student revolutionary fervor. Before I was half-done with the Santa Rita script, I had to give Francis a letter he could show to Warner's executives that promised I wasn't raising libel and political problems by using recognizable names associated with the People's Park confrontations. Concurrently, Zoetrope associate George Lucas spent much of December and January in exhausting daily battles with Warner's studio heads over editing and release of his 'THX-1138.' Lucas was blunt about his disillusionment.

"Everything you have ever heard tell about Hollywood is true," he told a Newsweek writer, "the corruption, the insanity. They have no sense of responsibility to humanity. All they are out for is to make a buck."

Down at the bottom of all this, on the Santa Rita project, we marched grimly ahead on our fierce, independent, counter-cultural film. Director Steve Wax and I worked together just long enough to agree on a basic shape for the script, to construct the film as a black comedy. Wax then set out to establish a long-distance record for erratic filmmaking. Pausing long enough to knock together a \$50,000 pre-production budget, he proceeded to spend \$49,000 before anybody saw a script. Having shot three hours of exploratory film, he abandoned viewing it when the editing machines malfunctioned.

Days of research stretched into weeks. We began viewing films as "background." We watched Resnais' 'Night and Fog.' We watched Orson Welles in 'Citizen Kane' several times. We watched endless People's Park footage shot by local filmmakers. We watched student films from USC and UCLA. I decided to swing like a hip filmmaker and ordered the 1929 Paul Muni flick 'I Was a Fugitive From a Chain Gang,' but it never arrived. Wax clumped around talking about reviving the 'Vorkapich effect' in his half-interior monologue mumble (the montage style of indicating passage of time or travel with fluttering calendar leaves, newspaper headlines rolling off presses, shots of airplanes, etc.).

I began to feel like a sophomore in the UCLA Film School program. Then Wax dropped out of sight, setting up his studio in Sausalito or working on an apprentice-filmmaker program over at KQED. Once I took him extensive fictional biographies I had written on each leading character. I found him in a field two miles south of Half Moon Bay with one of the film apprentices. I lay in the grass for three hours waiting for his cursory review of the manuscript while he wandered around an abandoned house.

Another time I brought him an ex-con student of mine to advise us on the fidelity of prison guard behavior. Arriving at the appointed time in Sausalito, the student and I sat for two hours in an empty living room while Wax made deals for furnishing his newly-acquired house. Next, he embarked on a union crusade, helping organize American Zoetrope's very own Film Workers' Union. Reaching the end of my seemingly limitless gullibility, I suddenly flashed that Wax was stalling because he simply didn't know how to take

charge and direct a feature film. And certainly wouldn't admit it.

After the Coppola compromise—two independent scripts for Santa Rita, mine being fed to Wax as sections were finished, Wax working alone in order not to inhibit "the filmmaker as witness"—I jumped off the merry-go-round at Folsom St. to hole up and write in Moss Beach. Grover Lewis, a writer and friend, agreed to collaborate on the script and we brought in a monster 175-page screenplay a week ahead of schedule.

Silence. Wax picked up the screenplay and retired to the Sierras to write. Francis holed up to finish his script about the generation gap. Eight projects were being readied for Warner Brothers approval and continued backing.

With his natural damn-the-torpedoes flair, Francis decided to give the Warner's studio executives a treat by packing the scripts and project budgets in fancy black naugahyde boxes. The studio big-wigs would all sit around the big conference table down in Burbank, each opening his own black box. The Zoetrope staff felt that the Warner's executives simply couldn't resist such class; I felt like some kind of ancient Greek soothsayer, brooding on the ironic appropriateness of black lottery boxes, especially after I idly picked up a copy of the Santa Rita scripts going into the boxes. The title page read "Santa Rita, A Screenplay by Steve Wax." Down at the bottom was a notation "With the assistance of Jess Ritter" and some other names.

The script opened with filmmaker Wax talking directly at the camera for ten minutes, then the action itself containing large chunks of the dialogue I had written, plus such mind-bending sequences as a Deputy's wife showing up in the prisoners' barracks at the Santa Rita prison facility looking for her husband; said Deputy later stumbling around with a cardboard box stuck on his foot. The film would end with the "filmmaker as witness" talking directly at the camera for about five minutes.

Since Francis had already flown to Burbank, I cornered his secretary Mona, who was supervising the packing.

"Ah, Mona, what happened to my script? Francis said it was going down to Warner's too."

"Oh, Jess, hahahawhoop."

There was my answer. Mona's one-octave laugh, turning to whoop in mid-register, never had anything to do with humor. It accompanied bad news or commented on human folly. Francis had an excellent relationship with Mona: he announced good news, she handled the bad news.

"Your script got mislaid," she added, "Francis said we'd fly it down later."

Predictably, the Warner's meeting had borne out the omen of the black boxes. Although Francis wasn't specific about matters, none of the eight projects had received clear approval. In all the double-dealing about the scripts, I had avoided open confrontation, assuming that Francis didn't need a writer's squabble on top of his financial problems. But the Santa Rita script he took to the studio was so unbelievably bad that I foresaw an early grave for our film and said so.

"Francis, I'm amazed you'd take an abomination like that to Warner's. A ten-minute harangue to the audience opening the film. What'll they think of your judgment? Jesus, the guy may know how to aim a camera, but he couldn't write a telegram." We were sitting in Coppola's big office with the tuba standing in a chair and scraps of dialogue from his screenplay "The Conversation" scrawled on the blackboard.

"I know, I know," he said, waving one hand wearily and trying to tuck in his shapeless, Woolworth flannel

shirt with the other. "Like I said, I believe in giving creative people lots of room. I figured Wax'd get it all out of his system talking to the camera and then learn the discipline that has to come from making a tight movie. You two can pull it together on the re-write."

"Did the Warner's people believe that? Did they see the script I wrote?"

They hadn't, but Francis' answer managed to float the matter back into its permanent cloud of ambiguity. But Warner's did plan to take a second, hard look at Zoetrope and its projects. What they had seen left them sufficiently unimpressed to refuse approval of a single project. They were, however, sending up a trouble-shooter, their VP in charge of counter-culture, Fred Weintraub, Vice-president of Creative Services.

"Freddie's an unknown quantity," explained Mona, drawing on her back-ground in Hollywood PR work, "we'll have to feel him out a day at a time."

I recalled reading about Freddie occasionally in The Village Voice when he was running the Bitter End club in Greenwich Village. At Warner Brothers he had brought in "Woodstock" and the ill-fated "Medicine Ball Caravan," a studio-financed odyssey of bus and rock freaks across the U.S. With Weintraub and 37-year-old Ted Ashley as studio chief, Warner's was apparently joining the Hollywood studio "youth movement."

The day of the big "Santa Rita" conference with Weintraub at Zoetrope, I received three different times for the appointment. I arrived late, or early, depending on which time I selected. The conference was already in progress in Francis' office. Weintraub greeted me heartily, an apparition from a Folsom St. stud leather bar: a lean, 40-ish man with grey-streaked long hair, bushy black beard, worn levis, black sweater, four-inch black leather watch-band, three-inch black leather belt with big silver studs and heavy black boots.

Freddie introduced his wife, a thin, wan blonde in white with barely enough energy or interest to keep turning the pages of the copy of Vogue in her lap.

"Damn good article you wrote in Look, Jess. Reminded me of my jail time in Cuba."

"Thanks, er, it was in Life," I suggested, hunkering down on the carpet with Wax. Francis was back in the corner behind his desk.

"No, no, it was Look, I remember it," insisted Freddie, tucking his jeans back into the expensively scruffy boots.

"Ah, I'm afraid it was Life," I apologized.

He turned to his wife. "Dammit honey, I'd swear we read it in Look, remember?"

His wife paused briefly from turning the magazine pages and swept her blank gaze past me to the window. "I don't remember at all," she shrugged, returning to the copy of Vogue.

"Well, whatever, we're gonna straighten it out into a dynamite movie," Fred roared. Fred said everything in an assured roar.

He snapped his fingers and we all gave a start. "Dope!" he roared. "We need dope! Who's got the joints?"

Francis stirred to life behind his desk. "Hey, you guys in there got any grass?" he yelled past the open door into his adjoining lounge. I had noticed the lounge was crowded with people listening through the open door.

Three young filmmakers, each dressed in double-breasted sports jacket and wide tie, burst into the room simultaneously, jamming up briefly in the doorway. Each extended a rolled joint.

"Ah, great," growled Freddie. "Now we can really get down to work." The Vice-president of Creative Services took a big, expansive hit and passed the joint on. Francis declined, working himself further back into the far corner. I got hung up on watching my brown boots next to Freddie's black ones on the grey carpet.

"Now here's where we are," Freddie explained, pushing his sweater sleeves up past his biceps. "Steve and Jess, you're good writers, really great, but we gotta go after images. Images is

Francis Ford Coppola, falling.

where great filmmaking is at. What I visualize, what my ideal is, is a film with no dialogue at all, just images! Think of that! That's where we want to run with the ball!"

I tried hard to visualize a Punch-and-Judy prison film, but nothing came of it. I had surreptitiously let the joint expire in an ash tray, figuring that with Freddie the last thing we needed was a head ramble. The script narrative was more than we'd been able to cope with so far.

I had only one question. "Fred, have you read my script?"

"Your script," asked Fred, puzzled.

"Jess wrote the original script,"

Francis cut in quickly. "We didn't get it down to Burbank. I'll give you a copy before you leave."

Since I had been postponing my yearly soul trip into the north Arkansas Ozarks for the past two weeks, all I wanted was out, with some agreement on the script re-write. I announced my plans.

"Arkansas?" said Freddie, and began to forget me forever.

"Yeah, Arkansas," said Francis, more in relief than in explanation.

"Sure," I elaborated, "I go there every year. Write and get the fat off my soul. I'll send in a re-written script within a month."

I eased out the door as Freddie slapped me fraternally on the back and turned to his wife.

"Want to look around Francis' place with us, honey?"

She rattled the magazine. "I don't care."

A mile down Rush Creek against the sandstone bluffs reflecting in the clear Buffalo River was a fine place to write a film script, and I revised quickly. But the script conference back in SF was my last piece of work with Francis Ford Coppola, my last pass at the brass ring on the Zoetrope go-round. Repeated letters to Francis about my payment option finally elicited a terse note from Mona that Warner Brothers "deemed not to pick up the option. As far as you are concerned, they asked me to refer to Subdivision (b), Paragraph 1-A of your writer's deal contract."

Yet there remained a coda to my

Zoetrope story, and Part III of the Francis Ford Coppola opera was assembled in the wings. Intermediaries reported during August that Francis was taking the "Santa Rita" script to a studio VP at Universal, that Zoetrope was "nothing but trouble for Francis," that Warner Brothers had abruptly cancelled all Zoetrope backing, including the eight film projects. There were multiple reasons, but chief among them were the labor troubles between Zoetrope and the fledgling Film Workers Union organized among Zoetrope staff. The union managed to shut down location shooting of John Korty's film in Oregon, forcing Zoetrope into NLRB arbitration. Warner's executives had also decided the "movement" film market had been milked dry; further, they were incensed at the expenditure of \$49,000 pre-production money on "Santa Rita" before delivery of a final script.

Once again, Francis found himself turning to what he did best for money—serving Hollywood. In early October, Steve Wax called and asked if I would help at the Film Union's fund-raising "Alternative Film Festival" scheduled at Fugazi Hall during opening night of the San Francisco Film Festival. Like an unburnt moth returning to the flame, I agreed to show.

"Oh yeah," added Wax, "Francis has decided to direct 'The Godfather' from Puzo's book for Paramount. He figures that's the quickest way he can get money to bail out Zoetrope."

The rest is entertainment-page history.

Variety reported a box office gross of \$34.5 million as of July 26, adding that "within six months 'The Godfather' is beginning to overtake all-time grosser 'Gone With The Wind' in receipts." Projected gross earnings are \$150 million, of which a percentage goes to Coppola. That, as they say in Hollywood, is just the beginning.

Coppola recently completed the script for Paramount's remake of "The Great Gatsby"; a sequel to "The Godfather," a sort of "Godfather II," is in the works. There is a new company now, "Francis Ford Coppola Productions"; Francis' film "The Conversa-

tion," starring Gene Hackmann, begins location shooting in SF this fall; Francis is scheduled to produce Menotti's "The Visit" for the SF Opera Company; John Korty's Zoetrope film for TV, "The People," achieved the rare distinction of a TV re-run recently; Francis is Executive Producer of George Lucas' film "American Graffiti," currently shooting in San Rafael.

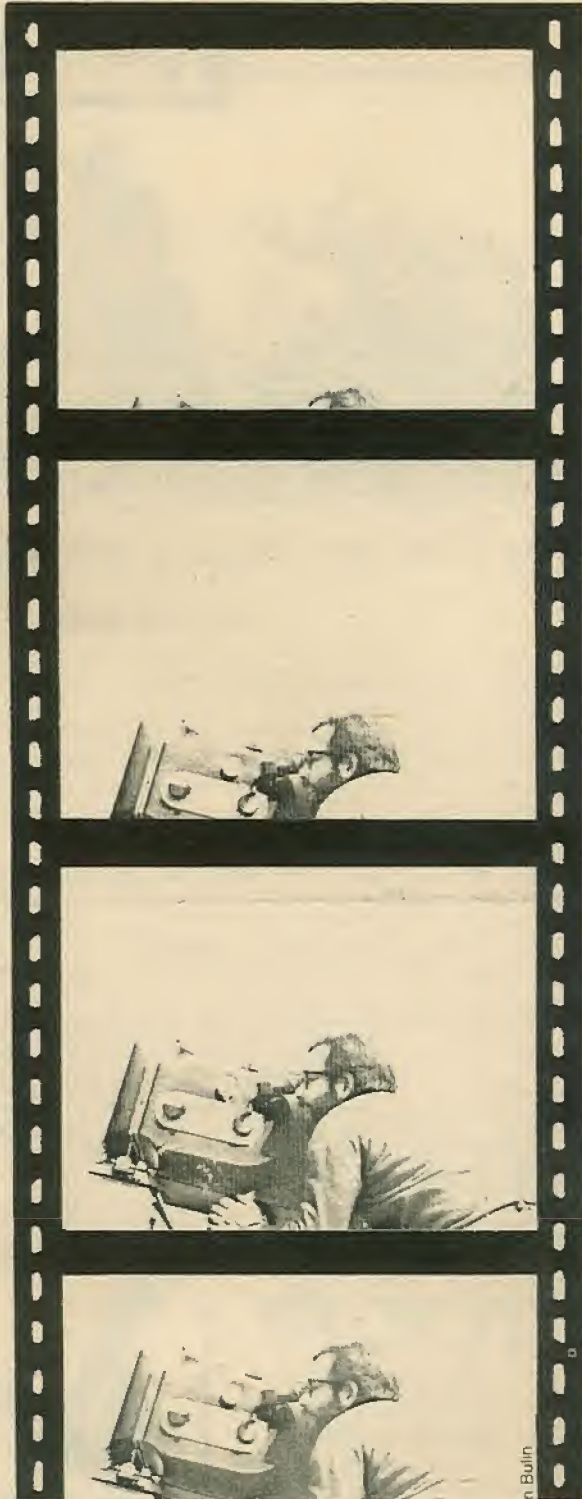
What I remember most vividly about Francis Coppola, though, is our only encounter after my Arkansas trip and his Dunkirk at Warner Brothers. It was at the bottom of his first SF bounce in the pre-"Godfather" days of last October. Francis had apparently agreed to participate in both the uptown and the "Alternative" film festivals. The "Alternative" festival drew a large, boisterous crowd of young Bay Area film people to drink cheap wine and watch an amateur talent show by aspiring filmmakers.

Following a monologue by an unfunny documentary filmmaker from Modesto, Francis Coppola made his ruffled appearance on the bare Fugazi Hall stage carrying his tuba and a music stand. Inexplicably, a wave of resentment and hostility, heavily mixed with obvious jealousy, washed out of the youthful crowd onto the stage. As he began tooting the opening bars of his tuba solo, the crowd responded with jeers, catcalls and unbelievably rude laughter. Coppola broke off in mid-solo and started over. The jeers and boos continued. Francis snatched up the music stand and strode off the stage.

On a sudden downer, my wife and I headed for the exit. Outside on the street, Francis was standing alone in the light drizzle, still carrying the tuba. He was flipping the valves and occasionally giving an experimental toot. He seemed to be looking for someone. We stood and watched.

"Hello, Jess, how's it goin'?"

"Fine, Francis, just fine." We turned to leave. What right thing could I say to the man who tried to make independent films but needed Hollywood, who wanted to demonstrate the art of the tuba but couldn't find an audience? □



Francis Ford Coppola, rising.

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Theatre



The Pitschel Players Bring Gators to the Lord

By Irene Oppenheim

The Pitschel Players, *Intersection*, 756 Union, 397-6061. Thurs., Fri., & Sat., staged show 8:30 p.m.; improvised show, 10 p.m. Through August. Admission \$1.

The Pitschel Players, a long-time San Francisco improvisation group, differs from the Committee in their willingness to take anything or anyone as a subject. They're audacious and funny; but more important, they establish an affectionate rapport with the audience.

I really wanted them to be funny, and there's a difference between that

and just sitting around waiting to laugh.

The skits included, among others, an evangelist, whose territory was the swamp, where he "brought gators to the Lord," a feisty old man in the process of being arrested for feeding pigeons and a lady applying for welfare, who is told her children may be a taxable "natural resource" and she may owe the state money.

I liked all the performers, but particularly Bob McClurg, who has a wonderful physical exuberance. The men, Chris Pray, Paul Wilson, Jon Fromer and McClurg, rather out-classed the women,

Robin Menken and Mary Idosidis; but it seemed more a matter of confidence than talent. Gino Babo provided a noble piano accompaniment. And the show was directed by Ann Bowen.

Improvisational theatre is a precarious business: sometimes the skits are too long, sometimes they're too weird, sometimes they're just lousy, but for a dollar you've got to come out ahead.

The Committee, 622 Broadway, 392-0807. Tues.-Fri. & Sun., staged show, 8:30 p.m.; improvised show, 10:30 p.m.; Sat. staged show, 8:30 and 10:30 p.m., 12:30 a.m.; \$2.50-\$3.00. Weeknights price includes both shows.

If you want to spend a fairly painless evening with visiting relatives, take them to The Committee's new show, "The World Is Mad—Part III." It's funny, inoffensive and essentially non-political. The Committee evidently feels the current political scene is too satirical in actuality to deserve much further comment.

The troupe, currently directed by Bill Love, does tackle a variety of social concerns—dope, race and sex—but there wasn't much said or done that you might not catch by some persistent television viewing. The Committee's humor, it seems, has undergone quite a change since I saw them a few years ago. They used to deal more often with classic situations (the reactions of a crowd to a would-be suicide above them) or issues

(obscenity, the war). Now, they concentrate on individual types such as the dope addict or the failure who has to relive his misfortunes on "This Is Your Life."

But even if the humor isn't quite as cosmic as it once was, it still makes for a good evening's entertainment although some of the laughs depend on a quick and hip audience. The night I was there, everyone seemed a little sluggish. When asked to provide a menace for a science-fiction film, the audience came up with an "under-developed antique dealer." The actors did what they could with that one.

Larry Hankin, superb as ever, is the only remaining member of the original Committee group. Julie Payne and Ruth Silvera provided the best theatre of the night. They did a skit called "Growing Up," in which they visibly aged while carrying on a continuous conversation that spanned years. The rest of the cast, Jim Cranna, Dan Barrows, David Moody and Del Close, all excelled at one point or another during the show.

"Godspell," Geary Theatre, 415 Geary, 771-3880. Tues.-Fri., 8:30 p.m.; Sat., 2:30 and 8:30 p.m.; Sun. 3 and 7:30 p.m. Through Sept. 17. Admission depends what night you go, \$4-\$9.

I found "Godspell" a slick, tuneful dose of sweetened pabulum. A black Jesus, in a Superman shirt with orange

Continued on next page

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The morality is dubious, sex is naughty and you're to "render unto Caesar" without complaint. It's rather like Charlie Brown and his friends playing Jesus freaks, complete with their own crucifixion.

The cast is excellent, but I was rather embarrassed for them. I often felt the audience was uncomfortable, uncertain whether the show was just entertainment or some profitable propaganda for the Lord.

Perhaps it doesn't matter what it's about. You just go to the theatre to get your emotions juggled around a little, and if the packaging grabs you, the content becomes extraneous. That concept could make for some interesting productions. Maybe some proponents of law and order will come up with an FBI Follies with J. Edgar as a black...

BEST BETS

It's a good time for flute fans.

On Aug. 20, G.S. Sachdev, master flutist from India, will play at the Temple Arts Center, 19th Ave. and Junipero Serra. The concert is at 5 p.m.; adults \$2, students \$1.

On Aug. 21, Alain Marion, who plays with the Paris Orchestra, will perform at The Fireman's Fund Theatre, 3333 California, 8 p.m.; adults \$3, students, \$1.

Then, on Sept. 1, Joyce Jackson will play at The Community Music Center, 554 Capp, 8 p.m., free.

On Sept. 10, again at the Temple Arts Center, Barbara Levine and flute members of the Peninsula Symphony will play, 5 p.m.; adults \$2, students \$1.

The flute is really coming into its own; nice thing.

The Julian Theatre is planning a production of one of my favorite Shakespeare plays, "King Henry IV, Part I," with Falstaff bounding around the Kingdom. The play should open in early September, but call The Julian at 647-8089 for an exact date. □

Food

Cheap Eats

By Marion Bulin



Photo: Roger Lubin

Pineapple chops chicken at Wing's Cafe, to be reviewed next issue.

Cheap Eats returns after a two-week vacation at Tic Toc and Colonel Sanders with another assault on Cantonese dining in Chinatown.

First, a little "reader feedback" on Sam Wo's, mentioned in the Vol. 6, No. 11 Guardian. My thanks to Stephanie von Buchau and Russell Maeth who wrote to inform me that Sam Wo's is not a Chinese restaurant but a "jook house," jook being a "thick rice gruel with lumps of chicken or meatballs in it." They continued, praising jook as an antidote for heavy drinking, "one bowl of jook effectively coats the small intestine with an absolutely alcohol-resistant lining." I haven't had the time to try the effectiveness of jook against a good

three-day drunk, so experiment at your own risk.

Yee Jun, 834 Washington, 11:30 a.m. to 9:30 p.m., 9:00 p.m. on Wed., closed Thurs.

Situated in a cellar, Yee Jun has the look of funky age. The predominant colors are faded public-bathroom green and age-darkened brown. Nothing is hidden from the glaring over-head lights, classic '30s-style frosted globes with hanging pull-strings.

They stack soda pop and beer in one of those great old Coke cooler chests, the red ones that open at the top that you used to lean your bicycle against in the gas stations of your youth. Art of the Pepsi-Cola clock and bad-landscape-calendar school cover the walls, rounding out the flash-from-the-past milieu.

As a concession to contemporary American culture, they've got signs saying "far out," "right on," "out of sight" pasted on one wall and waiters who say "far out," "right on," etc. running around the floor.

Two suggestions if you wish to eat in peace and quiet: one, go there for lunch when it's less crowded; two, go in a large group (six or more) and get a private booth. The dinner-time noise level in the large dining room makes conversation almost impossible—the tables are packed together, diners sit cheek by jowl, the waiters rush madly through the narrow aisles.

Yee Jun is noted for the vilest bathrooms in San Francisco outside of Tenderloin bars. The food ranges from excellent to poor. I haven't eaten my way through the entire menu, but here are random hits and misses.

Asparagus beef is a truly exquisite dish, \$1.80; the asparagus is crisp and fresh, the beef is plentiful and the tangy black bean sauce makes for a perfect flavor combination. The shrimp and tomato chow mein, \$1, is excellent—a generous ratio of prawns to bean sprouts, noodles, tomato and onion.

Woh won ton soup is expensive, \$2.50, but it can be a filling and delicious meal for two. The won ton are

second in quality only to those next door at the Universal Cafe, says my won ton expert. The broth is flavorful and the soup is full of such goodies as julienned pork, shrimp, abalone chunks and greens.

The fried prawns are large, but pretty greasy, \$1.80; the cashew nut chicken, \$1.75, is tasty, but contains more chicken skin than chicken meat, and not all that much chicken skin.

Yee Jun Chow Mein, \$1.25, must come directly from a Chef Boy-ar-dee mix. A few Chinese peas are hopelessly overwhelmed by a mass of bean sprouts and pan-fried noodles (indistinguishable from each other in taste and consistency). The mass is graced with a few pitiful slivers of chicken, some onion and celery and, believe it or not, *canned mushrooms* (yes, those tasteless, rubbery little beige things that allegedly were once fungi!).

The menu advertises "Eastern Beer" and the Cheap Eaters were hoping for either Mao-brau or Miller, depending on what you think is the East. To our surprise, the beer was Busch, but the mystery was solved when someone said that the Busch brewery might be in East Los Angeles.

An advantage for those with a sweet tooth, Yee Jun's is one of the few restaurants that serves fortune cookies with an a la carte dinner.

A final note: Yee Jun's has definitely been discovered by the counter-culture. Tell-tale signs include an awfully big dinner crowd waiting an awfully long time to be seated, a slight rise in prices and a slight drop in quality and quantity. Right now, it's still a good restaurant.

With a little help from my friends (who are beginning to O.D. on bean sprouts): Judy, Roger and Dimitri. □

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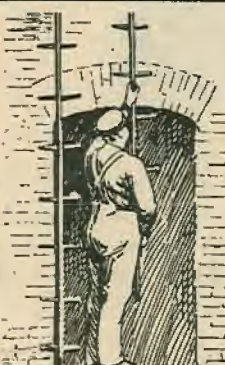
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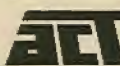
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Hits on the Silver Screen

AUG. 27-28: "The Entertainer," at the Surf Theatre, Irving/46th Ave. Laurence Olivier as an aging third-rate music hall performer still trying to make it big, still chasing after beauty-contest winners; based on John Osborne's social drama. Good Osborne, superb Olivier.

AUG. 29-30: "Gold Diggers of 1935" and "Forty-Second Street," at the Surf Theatre. Busby Berkeley Depression extravaganzas. Gusto allegro furioso.

AUG. 30-SEPT. 19: "Mabel Normand & Fatty Arbuckle Viewing the 1915 San Francisco World's Fair Exhibition," and "SF, Yesterday, Today, and Tomorrow," at the Gateway, 215 Jackson. The latter listing is "a 1943 plea for transit unity with seldom-seen color shots of the 4-track Market St. Trolley system," and shots of SF, pre-earthquake.

AUG. 31-SEPT. 2: "I'm No Angel," at the Cento Cedar Cinema, 38 Cedar St. Story, dialogue and lots of four-poster action by Mae West, who stars as Tira the lion tamer. One step ahead of the censors of 1933.

AUG. 31-Sept. 2: "The Adventures of Robin Hood" and "Captain Blood" at the Surf Theatre. Errol Flynn in prime form, swashbuckling away—from Sherwood Forest to the high seas off Coney Island.

SEPT. 3-4: "King of Hearts," at the Surf Theatre. A delightful anti-war fantasy notable for pointing out that "the inanities of lunatics are preferable to the insanities of armies." A rare film that leaves you feeling good when you walk out of the theatre.

SEPT. 7: "Tokyo Story," at C.A.L. Films. Generation gaps and family relationships in modern Japan. In this simple yet moving film "the ordinary becomes the extraordinary. . . if you miss it, you're making a bad mistake," said Michael Goodwin in the Guardian.

SEPT. 7-13: "Cocoanuts," at the Cento Cedar Cinema. The Marx Brothers' first feature film; come see how it all began.

SEPT. 14: "The Garden of the Finzi-Continis," at C.A.L. Films, 155 Dwinelle Hall, UC Berk. Depressing but outstanding film about an aristocratic Jewish family trying to shut out the realities of Mussolini, et al. A good chance to see this film at a decent price, \$1.25.

Music Tested Pressings

By Alec Dubro

"Never A Dull Moment," Rod Stewart, Mercury SRM-1-646.

Rod Stewart, the story goes, was once begged to join the ranks of a couple of professional soccer clubs. Well, had he given in to the lure of the playing field the world of music would be a poorer place—and the world of soccer probably not that much richer.

Frankly, it's hard to see Rod the Mod, bottle of Campari in hand and clad in flashy leopard jumpsuit, booting right forward for the Liverpool football club. Not that he isn't athletic enough on stage, mind you, but I just can't imagine his singing talent reduced to a few drunk-en rounds in the local pub.

Stewart, as anyone who cares already knows, passed up the bouncing ball and sings for the Faces, also recording his own solo albums. His solo efforts are usually far superior to the Faces albums—and so it is with this album, Stewart's fourth, "Never A Dull Moment," five original cuts and three well-chosen oldies.

Yes, Stewart does indeed have a raspy voice—it's been called "a bad case of strep throat" by the less charitable—and if it grates on your nerves, there's really

nothing to be done. But if you're turned off by the voice, you end up missing some of the most unusually written and uniquely sung rock music around today.

Stewart writes his material, generally with one of his guitarists—Martin Quintenton, Ronnie Lane or Ronnie Wood—assisting mostly on melodies. The songs are the type that run through your head but, when you try to sing them, come out sounding nothing like his version. That's largely because the melodies, nothing brilliant alone, gain a vitality from Stewart's lyrics, his incredible phrasing and his equally incredible voice.

Rod Stewart was a busking folk singer in his native England and on the Continent before he turned to rock; and his songs reflect deep roots in both folk and soul, from America by way of England. What separates him from the mass of rock songwriters, though, is his ability to take seemingly mundane and unexciting phrases and turn them into songs. He inspires that shock of recognition, that photographic quality, that marks Carole King and, in his time, Bob Dylan. There is much in Stewart, in fact, that recalls an earlier Dylan, around the time of "Spanish Boots of Spanish Leather."

But Stewart also tends to be more whimsical. In "You Wear It Well," probably the best original on the album (and a potential hit single), he tosses out phrases like:

"Madame Onassis got nothin' on you."

continued next page

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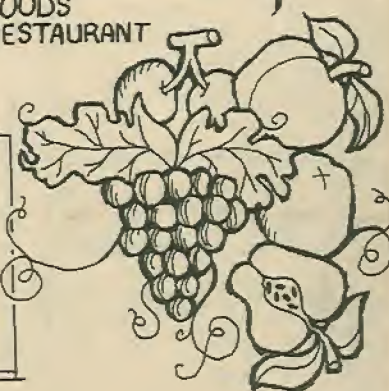
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Haven't left a mark on you."

"I don't object
If you call collect."

The husk in his voice, meanwhile, lets Stewart avoid the one-dimensional youthful sound of the usual rock singer. Thus, in "Los Paraguayos," a musing song about running away to South America, he can say "I think I'm feeling my age," and really sound it.

Anyone can feel his own age, of course, but there is a knowing weariness in Stewart's voice that makes one think about what's being said. Listening to his reflective songs, you keep wondering "How can such a flashy cock-rock hippie be such a mensch, so down to earth?" But it's good to have this mystery. The more John Lennon expounded off-stage, for instance, the less interesting he became. Let it not happen to Rod.

Beyond his own compositions, Stewart remains an absolutely first-rate interpreter of other peoples' music. On this album he takes on material as diverse as Jimi Hendrix's "Angel" and Dylan's "Mama You Been On My Mind." And even if you don't want to admit

that he improves on the originals—totally a matter of taste—you must allow that he respects them.

Stewart is, quite simply, the most moving Dylan interpreter I've heard. "Mama You Been On My Mind" was a near hit by Joan Baez about six years ago simply because it was Baez singing Dylan; Dylan freaks never regarded it as a particularly good song, and the Baez version was unbelievably sterile. Stewart has cut the tempo by about one-third, and he ambles along with the lyrics.

One of the best features about his style is that he truly enjoys the sound of his own voice, and will hang onto a line or worry it a little just because he likes to. In "Mama," there's also a slightly mournful organ that sounds like a harmonium and sets the tone of the song.

Some groups can spend six months in the studio and come out with finely-crafted schlock. It's hard to believe Stewart just assembles his sidemen, shows them what he's written, tells them which oldies he wants to do and in about a week comes out with dynamite. Such is talent.

He closes this album with Sam Cooke's "Twistin' The Night Away,"

and if that isn't a testament to his versatility, it's at least a sign of his independence. The rumor is that he cut "Melancholy Baby" for this album, then somehow it was bumped for Cooke. At any rate, people old enough to know better have been seen twistin' the night away. In the midst of this number, Stewart demonstrates that he has one of the best screams this side of Little Richard and the old Paul McCartney (alas).

Other Tested Pressings:

"Eagles," *Eagles, Asylum SD-5054*. The best of the country-rock sounds—high, melodic and much cleaner than the L.A. air around their home. Former Burrito Brother and Poco-er. Solid.

"Carney," *Leon Russell, SW-8911*. The Tulsa Flash comes out of hiding for a tour and this spotty, but occasionally moving and plainly autobiographical collection of circus-toned songs. To be taken with a grain of whatever pleases you. □

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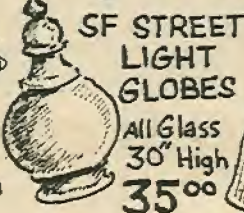
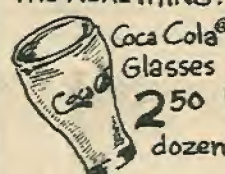
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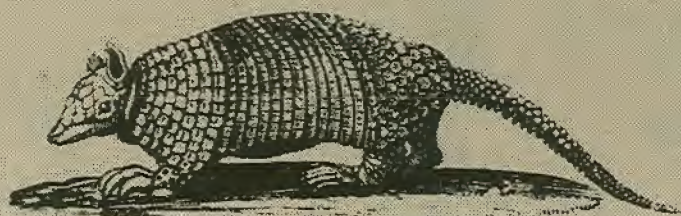
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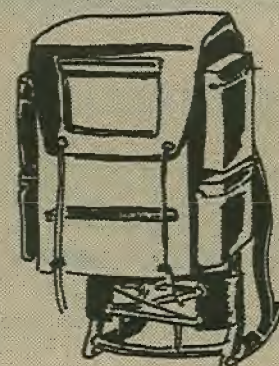
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automatically forfeits all or part of the deposit. Such a clause is unenforceable, unless the forfeited money actually goes toward paying damages you caused.)

Include any comment by the landlord that money labeled "last month's rent" was also intended as a "deposit." If he said this, you're entitled to recover the "last month's rent," unless you owe money when you leave. (The best way to effectively recover the "last month's rent" you paid in advance is by not paying rent for the last month you actually stay in the place. This also saves the time and trouble of going to court.)

Bring your documents and witnesses to Small Claims Court, Rm. 303, City Hall (558-3211). Good luck.

Slowing evictions

Tenants can usually postpone, but rarely prevent, getting evicted. Tenants can use the law to their short-term advantage.

The landlord must give you a written notice to evict you. He may give you a 30-day notice or, if he has a specific complaint against you, he may give you a three-day notice. A specific complaint could include violations of the lease such as not paying rent, having pets, etc.

After the three (or 30) days are up, if you have not complied with the landlord's terms or moved out, he can begin the eviction process. He will send you a court notice called a "Notice of Unlawful Detainer." Call a lawyer immediately—if you don't make a legal response within three days, you automatically lose your case. Anyway, lawyers are good at finding legal technicalities (such as the written notice) which the landlord may have overlooked.

After you respond, your case will go to court within a few weeks. If you lose, the Sheriff's office will send you a notice to get out. After five days, the Sheriff can legally throw you out.

Sheriff Hongisto will not evict a tenant unless the landlord has posted the regulation bond of \$250 in cash (this covers the Sheriff's expenses and storage costs). A call to Hongisto's office (558-4375) will tell the tenant whether the bond has actually been posted. If it hasn't, you can relax... a little. When calling the Sheriff's office, give the file number on the notice to vacate and ask if the bond has been posted.

Retaliatory evictions are illegal. This means that a landlord can't throw you out in retaliation for your organizing a tenants' union or for exercising your rights (such as using the repair and deduct statute). There is, however, an important loophole for the realtor or landlord: If a judge rules that an eviction is retaliatory, the landlord can begin the eviction process again 60 days later.

Don't be humbled by threats and harassment from your landlord. Land-

lords are subject to \$100-a-day fines for cutting off utilities, for example, in an effort to get you to move. As a general rule, landlords may not enter a dwelling without the tenant's permission, except in certain instances like emergencies or for occasional inspections. If a landlord wishes to remove a tenant, he can't use force and he can't enter the tenant's apartment in the tenant's absence. If he does, he may be sued for forcible entry.

For any kind of landlord-tenant conflict, consult your local tenants' union or the Lawyers' Guild reference panel (558 Capp St., 285-5066). They can refer you to competent attorneys if you need one.

Where to get help

● Tenants Action Group (TAG) grew out of the Haight-Ashbury Tenants' Union. It has extensive information on organizing tenants' groups and the defense of tenants' rights. Since there is no public agency where SF tenants can complain, the Dept. of Realty and the Dept. of Consumer Affairs refer tenants to TAG. Its motto: "Housing is for people—Not for profit." Call 552-1741 or stop by 1301 Haight St.

● Mission Coalition Organization has a housing committee advised by Alberto Lens. It has waged successful battles to enforce tenants' rights in the Mission District. Call 647-3140 any day between 8 a.m.-5 p.m., or come to the Thursday night meetings at 2707 Folsom St.

● Public Housing Tenants' Association offers valuable assistance to the 35,000 inhabitants of public housing in SF. Past accomplishments include a Memorandum of Understanding with the city. This document insures stronger guidelines for negotiating rental agreements. For more information, contact Cleo Wallace on the 6th floor of 693 Mission St. or phone 956-2270.

● Tenants Action Project in Berkeley has counselors to advise tenants about Phase II regulations, the rent control charter amendment, evictions, etc. Situated at 2700 Bancroft Way, 843-6601.

● For further information and advice in Palo Alto, call the Palo Alto Tenants' Union, 321-7387, or contact Myron Moskowitz of San Mateo County Legal Aid, 365-8411.

● For legal aid, contact San Francisco Neighborhood Legal Assistance Foundation, 648-7580, or Berkeley Neighborhood Legal Services, 841-9274.

● If you feel you have been discriminated against, dial H-O-U-S-E-I-N-G. This group can take your complaint or refer you to someone who can help.

● Several groups recommend the forthcoming "California Tenants' Handbook," published by Nolo Press. □

Apartment Rentals and the Price Freeze

Phase II of Nixon's Economic Stabilization Program left many rental units across the country under a form of rent control. There are two exemptions to Phase II regulations.

1. Landlords owning four rental units or less, with no other member of the immediate family owning property that would exceed the four-unit limit.
2. Apartments whose rent is \$500 or more per month.

If your dwelling falls into a category controlled by the rent freeze, your landlord cannot raise your rent more than 2.5%, plus the full amount of his property tax increase during the last year, plus 1.5% of the cost of capital improvements per month (the total increase cannot exceed 10% for the year).

Under Phase II regulations, your landlord must give you at least 30 days notice in writing before your rent can legally be increased. The notice must contain the following information: the amount of monthly rent before and after the proposed increase; the percentage increase and dollar amount of the proposed increase; the effective date of the proposed increase; the amount of the proposed increase which is attributable to capital improvements, property taxes, state and municipal fees, and the 2.5%; the method of computation of the proposed increase; and that the entire statement is made under the penalties of perjury.

If the landlord's notice does not include this information, then you do not have to pay the increase. Continue to pay your old rent, and include with your rent a written statement describing the landlord's violation of Phase II regulations.

Compiled by Amanda Huff

CLASSIFIED ADS

FREE

The San Francisco Bay Guardian Classified is a regular feature. We accept free classified ads for individuals. They get results: find employment (!), rent a cabin in the woods, sell your sensuous rabbit fur quilt. Keep your ad to 30 words or less; the livelier the copy, the better. We'll run it twice; if you want to run it twice more, give us a call. Deadline for ad copy: Wednesday noon before publication (Sept. 13 for next issue). If you're a business: check below for business rates or call for classified display rates. Mail (don't phone) your ads to: The Bay Guardian, 1070 Bryant St., San Francisco, Calif. 94103. All classified advertisements are accepted at the discretion of the publisher.

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PARTNER: want active partner; must be young, dependable self-starter & possess business ability. \$1500 investment required. Call Mr. Young, 386-8666 bet. 9 a.m. & 3 p.m.

CREATIVE GROUP therapeutic adolescent home needs innovative, live-in (married) couple with psych/socio/teaching—similar bkgrd. 25-acre farm nr. Ukiah. Call 665-0535 or (707) 743-1151 or (707) 743-9998.

YOUNG FAMILY MAN wants position in private sanitarium, convalescent home. B.F.A. Extensive medical and psych. aide experience, knowledge of med. photog., records. SF OK but Marin area preferred. Call Tim: 457-0129.

ARTIST will paint murals, Super graphics, signs, etc. Also design and layout, 457-0129.

A GUARDIAN muckraker needs part-time job so she can continue raking the muck. Exp. in PR writing, research, typing, shorthand. Call 861-9600.

HAUL YER JUNK. Anything, anytime, anywhere. Capricorn Drayage (otherwise known as Frank). 282-7129.

FREELANCE layout, illustration and production man. Formerly with the East Village Other. Jonathan: 387-6753.

FREELANCE typist/typesetter available to operate IBM composer, MTST/MTSC or do miscellaneous typing jobs in my home or your office. Fast, accurate. Carol 387-6753.

TYPING SERVICES OFFERED. I will type, accurately, cheaply anything you need. Support your local poetess/musician. Call Debbie, 752-5255.

WILL BARTEND for your private party. Reasonable rates. Call after 6 p.m.: 285-6354, ext. 631.

HELP! Are you a humanitarian employer? Recently released prisoner needs job. Considerable clerical experience. Willing to try anything. Must find job immediately to keep parole status. Call Leonard, (415) 429-1905.

TYPIST w/ own machine has at least 4 hrs./day to spare. Needs extra money and I do mean desperately. Call Kathy, 731-8743 after 5:30.

YOUNG WOMAN would like t-t-p-t job w/friendly people. One yr.-plus exper. in research, typing, gen. office. Very efficient, responsible. Prefer Berk. Sally, 845-1880.

MALE, 30's, big business drop-out w/ over 10 yrs. actng/clerical exper. desires employ. w/ sm. business/non-profit org., relocatable. 928-2915.

EXPERIENCED FEMALE SINGER wants to start/join a jazz/r&b grp. In-to music for music sake only. No superstar trips. Willing to work seriously on orig. material. Call Nana Holland, 648-4140, before 3:30 p.m. Write: 1155 Valencia, Apt. 3, SF.

INTELLIGENT INDUSTRIOUS chick looking for work. Can do graphics, b&w photography, housework. Got any ideas? Wendy: 531-7308.

VIDEOFREAK for sale: expt. in CATV/CCTV; program prod.; CCTV project/systems design; use of 1/2"/1" VTR as tool for community organizing, education, grp/ind self-confrontation/awareness. Jim, 824-6373.

ENERGETIC YOUNG MAN really needs job. Knows health foods, handicrafts, building skills. Willing to work hard for pay or rm. & brd. Call: 826-0531, afternoons. Frank or Wendy.

MAN, 25, seeks interesting & good f-t position; CPA, BA-Econ; 2 1/2 yrs. publ. acctg. exp. Good people & relevant work important. Call Jim, 824-1467.

COLLEGE GRAD w/ consuming interest in law but none in law school seeks position in law office. Office & some legal research exper., accurate typing. Pat: 673-8348, after 2 p.m. anytime.

FORMER LOOK RESEARCHER needs p-t work to support poetry habit. Phone: 285-5380.

RELIABLE WOMEN w/refs. will do housework, dog-walking, odd jobs. 626-0353 or 861-8379.

OXFORD GRAD w/postgrad. journalism degree, research/writing exper. seeks employ. Anything considered (outdoor work, delivery, tutoring), has car. Call Dan: 431-8860—or leave message at 453-9125.

EXPERIENCED GARDENER seeks reg. basis work in SF area. Reasonable rates. Call Ken: 863-3529.

WRITER, esp. London advertising, writing workshops, lecturing, edit. work w/ various journals, wants demanding, scintillating work. Salary essential. George: 841-1139 or 841-1142, mornings.

YOUNG WOMAN with degree in physics will tutor math, chemistry, physics. Reasonable rates. Call: 221-0867.

ORGANIC GARDENING—Clear, haul, plan, plant, love. Call 626-7694, a.m./eves.

PUPPETEER will do shows for children. Cowardly about facing peers. Need to make some bread. Chris: 863-6248.

ENGLISH M.A., 40, w/wife, published writer, good edit., woodworker, stained-glass maker, picture framer, mechanic-repairman, etc. Samples of all. Wants full-paid work. Walter May: 431-9627.

HAUL YOUR JUNK. Anything, anytime, anywhere. Capricorn Drayage (otherwise known as Frank). A Non-Prophet Organization. Call: 282-7129.

LONG-TIME unemployed worker of ancient Now, phil. student, 29 yrs., requires engaging labor (non-specific): could edit, research, write, correlate data, express opinion, type. Brent W. Avery, 1434 Arch St., No. 2, Berk.

GUARDIAN-nurtured high school student will babysit, 75¢ per hr. Call Sarah: 824-4280.

I WANT to continue writing but I've got to work. I'm 16, prefer writing, broke and a quick learner. Les: 776-1107, 10 a.m.-4 p.m.

YOUNG ARTIST seeking art job. Exper. in all phases in the commercial art field. Call Tony: 771-0920, eves.

GAY ORGANIZATIONS

G.S.O. (Gay Social Organization) Promoting a social and fraternal atmosphere for gay people. New members meet every Mon., 7:30 p.m. For info. call: (415) 771-7949.

SIR, Society for Individual Rights, for homosexual info. and/or publications, contact SIR, 83 6th St. 781-1570.

GAY Activists Alliance offers the homosexual the only alternative to "Gay Ghettoism." Attend the GAA Town Hall Forum, 7:30 p.m. every 1st and 3rd Mon., 5th floor, 26 7th St. (7th and Market), 239-9001, 864-8205.

HISTORICAL shards indicate SF was populated mostly by homosexuals 1850-1860. Anyone who can help fill this lost pg. of hist. with substantiating evidence call Don Jackson: 431-6641.

GAY liberation book service—books, pamphlets, poetry. Send for free list. P.O. Box 40397, SF 94104.

ALICE B. TOKLAS Memorial Democratic Club. City's all gay fastest growing club. For info. call Jim Foster, 626-4512.

GAY Counseling Service provides info. and positive, supportive counseling for anyone about homosexuality. Offers counseling referral to sympathetic professionals for gay people. Call, anytime, 626-3934.

READ Gay Sunshine. Newspaper of Gay Liberation. Sample copy 50¢. \$5 for 12 issues. P.O. Box 40397, SF 94104 (415) 824-3184.

EMMAUS HOUSE Gay Switchboard & Social Service Organization provides crash pads; roommate referrals; job referrals; info on Gay organizations/activities; medical/legal referrals; survival info in SF. Call: 864-7771 or write: Box 6361, SF, 94101.

MINISTRY OF CONCERN: Concerned priest offers counseling by mail, home/hosp. visiting, relig. services (marriages, etc.), draft/military counseling, special aid to Gay brothers/sisters and people in prison. Box 386, SF 94101, 864-8205 (messages).

HOUSING WANTED

MAD ARTIST and half mad poet-one man band plus two sane ladies and 3 kids need lg. house or 2 cottages with shed/barn in western Marin or southern Sonoma. Mature and resp. Can pay \$200/mo. or more. Call Kell Robertson, 824-4005 or Kim Gale, 457-0129 or 861-9600.

NORTH BEACH photo studio wanted by Aug. 1. Reasonable rent/condition. Approximate size needed: 500 sq. ft. Call 863-6035: a.m.'s or p.m.'s.

HAPPY TEACHING COUPLE (26, 31) seeks another couple to share house/flat in Noe/Castro/Polk area. Into natural foods, environment, people. We want out of foggy Sunset! Sept. 1.

RESPONSIBLE ACADEMIC couple in early 30s seeks SF apt. 3-4 rms. Under \$120/mo. No children. Is cat OK? Call: 626-7140. Ask for Ward/Rochelle.

MOTHER seeks apt. or would like to find apt. w/same. 333-5849.

WE NEED to rent dance studio/gym type space. One rm. must be 25 x 40 ft. Pref. w/attached living space near GG Park. Call Russell, 626-0414, days or Jim, 621-4673.

GIRL, 27, needs place to share w/ others nr. UC Med. Center by 9/1/72. Call: 752-5278.

LOST SOUL needs rm., roommates: \$80/mo. Prefer Sunset, Stonestown areas, but consider anything. I have a job; grad student, 27, at SF State. Call: 661-5106 or 564-3711, eves. aft. 8.

YA-FATTAH. Artist, 26, Leo-Gemini-Leo, desires sharing a joyous, reflective, artistic environment with other artists. Om, shanti, love. Call John: 441-4508.

MS., actively retired, would share 5-rm. flat, close in, with congenial same—into ending the war, play rummy? OR rent large, comfy room, \$65 net. Call: 621-9731.

GROUP HOUSE: We are 2 men, 1 woman trying to get a house together in SF w/warm and sharing atmosphere. Call Ken or Ernest: 863-3529.

LARGE FLAT wanted for 2 resp. adults, 2 mature children, 6 and 10. Children are gone most of the time and really sane and quiet when home. Pref. Eureka Valley, Mkt./Castro, Twin Peaks area. Call: 626-6631.

\$25 REWARD for info. lead. to rental of 2-bdrm. lower flat or house w/yard in Noe/Eureka Valley. 647-7718.

WOMAN WRITER needs sunny, airy room very cheap or rent-free, while completing several writing projects. Exchange services for rent. Box 29, c/o Bay Guardian, 1070 Bryant St., SF 94103.

INSTRUCTION

LIVE OAK SCHOOL, 399 San Fernando Way, SF: a new school offering an ungraded but structured education. Classes are small. There is a limited number of openings for boys/girls, 9 to 11. Call: 333-2587.

ENGLISH as a 2nd language. Exp. instructor, flexible, \$5/hr. & up. Write: B. Dennis, P.O. Box 40268, SF 94110.

ART WORKSHOP: for young people, 5-15 yrs. Relaxed, informal atmosphere/small classes. Special daily summer program: pottery (wheel)/drawing/painting/silkscreen/wood-paper sculpture. 3020 College Ave., Berk.. 654-6280.

QUALITATIVE READING taught: Prefer persons w/some degree of artistic/literary convictions. Fee: \$25/hr./one person; \$30/hr./three people. Call T. Wenzel, 826-4892.

HELIOTROPE is looking for teachers in all subjects. 100's of classes each mo. in auto repair, cooking, languages, occult, backpacking, massage, music, etc. Write for free monthly catalog: 21 Columbus, SF 94111.

READ CHAIRMAN MAO (or the 1 Ching) in the original! Pro. Sinologist will tutor modern or classical Chinese. Write: 1735 11th Ave., SF, 94122. Or call: 665-2452.

STREET CAMP: Sesame Street & Mini-Bike Programs have openings for pre-school elementary grade youth. Call Mission YMCA, 586-6900.

MISCELLANEOUS FOR SALE

DYES FOR WOOL AND SILK: Seven brilliant colors. Good fastness, easy to use. Send for free price list. Glen Black, Handwoven Textiles, 1414 Grant Avenue, San Francisco, CA 94133.

PROCION DYES for craftsmen. Permanent, washable, brilliant. Suitable for batik, printing, warp painting. Nine colors available. Send for price list and instructions. Glen Black, Handwoven Textiles, 1414 Grant Avenue, SF 94133.

BDRM. SET, 5-piece w/double mattress-box springs, \$85. Desk w/chair, \$35. Living. rm. tables, \$12-\$30. More. Good cond. Leaving state. Call: 673-5552 SF.

COMPLETE WATERBED, king size, redwood frame, heater, worth \$110. Never been used. Will sell for \$30. Call 397-1881 ext. 83. Ask for Jeanne. After 5 call 441-7194.

KICKWHEEL: still in good cond. \$125. 4-ft. kiln, 1 yr. old, used by little old lady from Pasadena only 3 times. \$250. Call: 282-7656.

NEVER USED Kodak Instamatic Super 8 movie camera. Zoom lens, pistol grip, case, \$75. Minolta Autopak 500. New Instamatic still camera/case, \$18. Black naugahide studio couch/matching bench, \$35. 824-9341.

DIETZGEN DRAFTING DESK, 60x39 in., \$50. Gas stove, \$75. Refrigerator, \$50. Buggy, \$15. Playpen, \$6. New walker-bouncer, \$9. Samsonite luggage. Portable typewriter, Toddler training seat. 681-4967.

HARMON KARDON amp/tuner & Sony port. tape recorder. Both fair cond. Only \$25. Call: 285-3922.

SHEEPSKIN JACKET: WW2, leather, English, size 40-42, very good cond. Sacrifice \$35. Call Eric, 665-4117 after 6 p.m.

REVOX PRO HS77. good cond. \$400/best offer. Call: 928-7980. Great deal for serious sound-eng-studio/live/film soundtrack recording.

ENLARGER: Solar, 135 mm lens, 4x5 neg carrier, up to 5x7 neg, good cond. \$75. Call Jackie, 465-9583, after 5 p.m./leave message.

STAIN GLASS scraps: opaque colors for lamps; 25 lbs/\$10. Tom, 826-8426.

PAPER TRIMMER: heavy duty cast iron 15 in. table. Ideal for photo mounts. \$20. Tom, 826-8426.

BOX TRAILER, heavy duty, 7 1/2 x 4 ft. bed; 4 ft. sides; all-steel construct.; new license/tires. Rick, 751-0311.

NIKON FTN w/135mm, 50mm lens. \$350. Call: 864-3174.

I WANT to sell my small AM transistor radio. A good buy at \$3.19. Call Janice, 681-6354.

TV: b&w 14 in. w/stand. It works, sort of. \$25. Call: 775-1256, evenings.

OVERSTUFFED cranberry velvet sofa, \$20. Matching armchair, two highback blue velvet chairs, inlaid glass-topped coffee table, silk-shaded floorlamp, ordinary twin bed. Cheap. Call 665-2469.

ANTIQUES? Maybe. Two very old TVs—'49-'50. Trade for cash. \$125-\$150 each. They work fine. Cabinets are really fantastic! Please investigate: 931-9297. Why buy new junk?

BRAND NEW "Crown" cassette recorder accessories: incl. case, mike, AC cord, earphones, mike-stand and direct recording jack. \$8. Sam: 841-7195, eves.

TWO REFRIGERATORS, \$45, \$35; misc. furniture: bookcases, double bed, misc. dressers, end tables, round kit. table, chairs, sporting equip. Call: 665-7274, after 5:30 p.m.

KING-SIZE BED: Simmons Beautyrest, mattress, box springs, wooden legs, plus mattress cover and fitted sheet, \$50. 841-3169.

ALPHA biofeedback training business for sale. Est. rep. Calif. corp. status. Equip. for 10. \$2,500. 333-5435.

WE'RE LOOKING for people who like to doodle. Own your own blackboard, 36x48 in. Modern steel frame, chalk tray. Perfect cond., will deliver. \$10. 826-8173.

PORTABLE 15-in. B&W TV, \$35/ negotiable, exc. picture, also gets UHF. Call: 848-6985.

BEAULEIU 16mm movie camera, zoom lens. \$850. 461-3088, days.

SIX SLIDE PROJECTORS, Kodak Caroussel 600 and 800, like new; many trays to go with them, \$35 each. Also, one 8-track cassette stereo, (for the home), amp, speakers, like new, \$35. Call: 928-0362.

PROFESSIONAL BELLY dancing costume for sale, \$75. Call 956-0458.

BUMPERSTICKER KIT. Get ready for November! Make wildly original bumperstickers by hand with our kit. You get 3 blank daylight bumperstickers and 218 self-sticking letters and numbers. Send \$3 (checks OK) to: Rojo Productions, P.O. Box 593, Berk. 94701.

SOFT, WHITE contemporary chair: looks, feels like kid leather; come sit. Call David: 431-4134, eves.

GUATEMALAN hand-woven, embroidered huipiles—beautiful colors, patterns. Also some sashes just brought from highland villages. Phone: 530-4452.

COMMERCIAL artist sells out and moves to Vancouver. Art materials, tools, acetate, instruments, samples, ad journals for sale. Also extensive classical tape library. Tape recorder, \$50. Call: 431-9573.

MUSIC

JAZZ: Every Sunday 5 to 9 at the RIBELTAD VORDEN. Poetry readings Thurs. afternoons, 5 to 9. "Love and Harmony" this Fri. and Sat. Nites. "Working Man's Band" this Sun. Nite. A nice place for a pleasant evening with cheap beer and wine. Corner of Folsom and Precita Sts.

GUITAR instruction: flatpicking, fingerpicking. The music of Doc Watson, Bach, John Hurt, Sor, Chet Atkins, Lightnin' Hopkins, Neil Young taught professionally. Warren Miller: 431-7075.

FLUTE, Gemeinhardt M2 Sterling, ex. cond., hardly used, \$160. Call Chris: 824-8678.

FLUTE LESSONS for beg. & intermediate flutists. I've been into classical, jazz, rock. Can also teach music-reading. \$2.50 / 1/2 hr. lesson. Call Debbie: 752-5255.

FLUTE INSTRUCTION: Exper. teacher, former student of Julius Baker, Harold Bennett, is taking beg./adv. pupils. Reasonable rates. Call Bob, 665-3311.

MUSICIANS WANTED to form sm. ensemble to play classical music on the street. I'm a clarinetist. Call Georgia, 285-5428.

KAT & MOUSE MUSIC Yamaha 180 \$89. Martin D-18 \$269. Martin 000-18 \$219. Lessons & Repairs at low rates, 4107 24th St. (nr. Castro). 826-8717.

STEEL STRING GUITARS: Yamaha FG-180 (w/hd. case), \$100; Harmony Sovereign, \$60. Also Sony AM-FM radio, \$30. Tim, 1012 Masonic, 626-7438.

MUST SELL my hardly-used, in ex. cond. ARTLEY FLUTE, \$100. It's a good instrument. Connie: (707) 226-2148, Napa.

SOPRANO Saxophone for sale, in ex. cond., \$200. Call Scott: 585-7028, around supper time.

OUTDOORS

WANTED: 23" 10-speed bike for less than \$50. Not Schwinn. Call Sylvia, 861-9602.

NORTH AMERICA TRAIL complex needs financial support to begin printing guide maps. NOAMTRAC will be a vast network of hiking and nomad routes to all parts of the land. Write Lee Nading, NOAMTRAC, 314 1/2 S. Henderson, Bloomington, In. 47401.

BIKE: Man's, nice cond. \$20. 931-2822.

FOR SALE: 10 spd Raleigh Record; hardly used. \$85. 626-4344, eves.

GIRL'S BICYCLE: Don't see many like this anymore. \$25. Call: 626-6325, after 5 p.m.

PERSONALS

TENNIS PLAYER, new in town, seeks partner with knowledge of SF courts. Pref. male or female. Call Greg 863-0336.

SELF-AWARE woman wanted: liberal-minded yet sensible, for sharing-caring relationship w/ good looking, educated writer in early 40's who badly needs feminine companionship. Call Art Johnson, 282-8220.

RECENTLY DIVORCED man in urgent need of normal happy relationship w/ intelligent woman to 35. Will discuss any subject except divorce. Write: W. O. Smith, 850 South Van Ness, SF 94110.

WITHOUT NEW WAYS of thinking, we're doomed to old ways of acting. Want to form Feminist research grp w/women who have imagination; a sense of humor; enjoy unmechanical thinking. To investigate a problem is to begin to solve it. Write Sue: 1242 Church St., SF 94114.

Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103.

FREE Classified Ads!



FREE ADS TO INDIVIDUALS

Use this bulletin board and reach a lot of people (100,000 each fortnight) without spending any money. Mail copy to us (don't telephone!) or drop it by our office. Include phone number for verification. Be sure to keep your ad to 30 words or less. We'll run it twice free; if you want to run it twice more, give us a call. Deadline for ad copy: Wednesday noon before publication (that's September 13 for the next issue).

\$2 MINIMUM FOR BUSINESSES (per issue)

1 to 3 times
1 — 16 words . . . \$2 per issue
17 — 30 wds. . . . 12 cents per wd. per issue
31 plus wds. . . . 10 cents per wd. per issue
4 to 7 times
10 cents per wd. per issue
8 times
8 cents per wd. per issue. Enclose payment with ad.

ASTROLOGICAL Birth Control, 97.7% sure. Natural, effective, interesting in itself. For info., conversation, your own cosmic fertility chart, call Lenore: 731-6473.

YOUNG WOMEN! Join a Co-op Social Club! House parties, beach picnics, camping, encounter groups, inner growth. Every Sun., 7:30 p.m., Humanist House, 125 Camino Del Mar, SF. For rides call Stu: 986-1771.

ADVENTURES in Awareness for Singles. Every Fri. (drop in) at 8 p.m. Using sensory and sharing experiences w/ exper. guide. \$3 includes refreshments. 1321 Grove, Berk., 525-4539.

HARRISON, you dog! Come home. Baby Homer and I need a few bucks. Joaquin needs help too—a lot of it. Henrietta Benuti.

HANDSOME, well-educated bachelor, 30, seeks beautiful, well-educated mistress, 22-40. Are YOU that girl for me? Call Larry: 567-3197, 5:30-11 p.m.

COLLEGE BOY (artist) looking for friends and/or job. I indulge in everything from Old English Prose. Tall, and good-looking. Write George: P.O. Box 4136, SF 94101.

OWNER of blue "God is Love" boat please contact David: 332-1036.

SINGLE PARENTS rap group, time flexible, for purpose of support/problem solving. Men's Center: 845-4823.

PSYCHIATRY is Bullshit. If you have an alternative starting or started, I want to work with you. 2 yrs. exp. in "Therapeutic Community." Current Calif. Licensed Psych. Tech. Salary no factor. Call Dave Murray: 668-3794.

PROFESSIONAL GENTLEMAN, tall, friendly seeks permanent relationship w/Ms 35-55 who seeks not only erotic encounter but intellectual companionship. Box 851, Oakl. 94604.

HITCHING to East Coast, mid-Aug., w/ my puppy, Maggie. We'd welcome female companion. Ted, 848-0909.

RADICAL WOMAN wants to get in touch w/people directly involved in fight against Regents for People's Research Center at UC. Call Barbara, 843-5347, after 6 p.m. Lv. message.

AQUARIUS, crisis center and emergency housing facility, needs volunteers, day or night, in variety of capacities. 2-40 hrs./wk. 1222 2nd Ave., 664-9888.

RIDER/DRIVER: 1 or 2 wanted for trip East (Philly via US 80). Dodge van. Leaving Aug. 23. Call Stu: 388-6779, Marin, eves., or 558-2702.

WOMEN: have you been discriminated against when applying for credit or loans? Tell Marcy, our consumer reporter, all about it. 861-9600.

PETS

INCEST! 3 beautiful male kittens, product of brother-sister affair. 1/4 Abyssinian, 1/4 Russian blue; grey & white, brown & striped; long, fluffy tails. Intelligent, trained to use cat-box lined with Guardians. Get one or more while they last! MO 4-4753.

2 AQUARIUMS: 15 gal. tanks complete w/heaters, stand, pump, filters, fish. Everything necessary for your participation in a very pleasurable hobby. Best offer: 771-9255.

FREE! One live, adorable puppy. Must give away soon. Bruce Coleman, 576-8234 (day) 843-2128 (nite).

AQUARIUM: plexiglass, 35 gal. Everything incl. \$85. Call Bill, 681-9325/731-0661.

FREE: 2 little black kittens, 6 wks. old & their Manx mother. Call: 824-5725.

87.5% PURE Terrier Pups, 100% healthy and lively, ready for adoption to loving homes. 398-6288.

FREE to home with no other pets—one calico cat, approx. 3 yrs. old, spayed. Call: 285-0528.

WANTED: cheap pet bird(s), also mate for Afr. clawed frog. 2 med. red-ear fem. healthy turtles to trade/\$. Call: 826-8426.

BOA Constrictor for sale plus cage. Contact "H" at 2422 Russell, Berk. Evenings, please.

CRAZY RED DOG WANTED: We're looking for the largest, silliest male Irish Setter puppy that we can find. 6-8 wks. old, AKC not neces. \$40-\$75. Call: 548-5171.

SIAMESE CAT, aged 5, needs home w/ warmth and love. Perfect pet for senior citizen or handicapped child. Please help save him from the glue factory. Call: 332-4187.

POLITICAL

ELECTRICITY bills too high? Fight back! Support the campaign for a public power system in SF. Send your contributions to: Citizens for Public Power, PO Box 6617, SF 94101.

HELP END the war in S.E. Asia. Peace Movement needs summer help, paid and volunteer. Call: 864-2738.

UNITED FARM Workers invite you to Start a Committee of Information in Your Community!! \$5/bundle, English/Spanish, sell for 10¢ each. P.O. Box 62, Keene, Ca. 93531.

BECOME a Deputy Registrar—work for Frontlash. Register the young, poor, minorities. We provide everything you need. Pay: 40¢/person you register. Possible to earn \$150-\$200/mo. Call: 863-7011.

PROFESSIONAL SERVICES

FAT CHANCE GRAPHICS. Any type of commercial art done economically and professionally. Call Kim, 457-0129.

LOOK BETTER than life with portrait done by the Guardian's very own staff photographer. Bask in your own image or give one away as a gift. Color or black and white at a reasonable rate. Roger Lubin: 285-3922.

BOOKS DONE the way you like. Lots of exper. in design, layout, production, pasteup. Ready to be yours—freelance or f-t. Call Paul: 282-3170.

When Was the Last Time You Felt Good? Massage

Will Relax Your Mind/Body
Put yourself in good hands.
John Berryhill: 648-7158
Licensed Masseuse
no weird calls, please

HOUSE PORTRAITS! Detailed pen & ink drawings of your Victorian, home, apt., store front, auto, pets. Also; trademark, business card-letterhead design, lettering, printing service. PAUL: 885-1973.

NEED ANY information? Research specialist will get it for you. For further info. on this low-cost service, write to Box 6553, SF 94101.

CAMERAMAN, editor, soundman, available for commercials, docs, features, whatever. Can use Arri, Eclair, Bolex, Nagra. Non-union, freelance. Call Jon: 776-6703.

WHERE ARE YOU? How to have a private address for your personal mail. For free details, write 1/2 Way, Dept. 1, P.O. Box 14127, SF 94114.

INTERESTED IN HAVING your drawings and/or political cartoons published? Send samples of your work to Bay Guardian Art Dept.

INTERIOR DESIGN: Want an attractive pad? I want to help! Design student looking for exper. as consultant. Plan decor, help you shop (retail). Call: 752-4329.

PHOTOGRAPH your wedding/special occasion at price you can afford. Candid only. I shoot to please. See pictures I have shot. Sheldon Weiss, 387-7358.

FILMS: Holy Mt. Video would like to distribute/sell/rent your films via videocassette to bars, motels, homes, etc. 776-6703.

UNPUBLISHED? A pro. editor will help you make your ms. readable & salable. Editorial Consultants, 1735 11th Ave., SF, 94122. 665-2452 (eves).

SUSAN YLVISAKER/photographer. Specializing in portraits, wedding, model composites, annual reports, reportage. P.O. Box 16402, SF 94116. Phone: (415) 285-3922.

PUBLICATIONS

OUT/BACK: a place in print for serious amateur filmmakers to feel at home; will publish first issue, but needs the active participation of any & all who will contribute, write. Send ideas, news, views, art, photos, anything to help OUT/BACK fill a need for such a magazine. Write Box 754, Gate 5, Sausalito 94965.

ISTHMUS 1: new semi-annual poetry journal. J. Rutherford Willems editor. Featured: Andrei Codrescu, David Meltzer, Lewis MacAdams, Eugene Ruggles, Thom Gunn, Stephen Vincent, Theodore Enslin, Paul Mariah, Diane DiPrima plus drawings by Bruce Conner. 116 pages. \$2.25/4 Milvia St., Berk. 94704. 841-5443.

LEARN the truth about the "Welfare Colonialists' " lies about the "Population Explosion." Send a dollar for Robert Sassone's new book to Suite 725, 900 N. Broadway, Santa Ana, Calif.

DON'T BE fooled by other brands. Sexual Freedom is your best nutritional buy. It has the maximum daily requirements to keep you in sensual shape. Subscribe to Sexual Freedom before you become sexually deficient: SFSFL; P.O. Box 14034-E, SF 94114. 10 Issues: \$6; 5 Issues: \$3; sample (1): \$1.

GET "THE ULTIMATE HIGHRISE," the Guardian's 256-page paperback book on who is ruining San Francisco. How long it will take, What you can do about it. \$3.45 post. & hndlg., Bay Guardian Books, 1070 Bryant, SF 94103.

REAL ESTATE

160 ACRES southeast of Willits in Mendocino County. Several all-year wet springs. Very good access. Lots of timber and meadows. Power nearby. Would go nicely in 40s or 80s. \$250 per acre. Terms. Dennis Thygesen, owner/agent. (707) 485-8198.

40 ACRES southwest of Willits. Good timber. All-year access. Springs, meadows and views. Owner will build small pond and develop water at no extra cost. Power nearby. \$17,500. Terms. Dennis Thygesen, owner/agent. (707) 485-8198.

MENDOCINO: one of 5 shares in 80 acres. Low price, independence, cooperation. \$1900 down; \$38/mo. Paul, 653-1516.

APTS., studios and 1 bdrms., SF and Oakland. David B. Devine, 986-5521.

CERTIFIED ORGANIC FARMERS need someone w/\$25,000 to join our family so we can own our 26 acre farm. We operate General Hardware & Feed, a people's alternative. Also conspire to develop central coast organic growers coop; devoted to certifying & unifying growers to make true the organic label. Contact: General Feed & Hardware, 3700 Soquel Ave., Santa Cruz, or 1500 Smith Grade, Bonny Doon, Cal. 95060. Call: (408) 423-2954.

FIFTY-MILE VIEW: Mendocino forests/valleys. 10-acre parcels: pine, oak, manzanita atop mini-mtn. Good road, cabin sites, privacy from teeming masses. \$5000 cash. Call Bob, 332-1149.

SPECIALIZING in the unusual, Central Realty. Arlene Slaughter, 6436 Telegraph Ave., Oakl. OL 8-2177; TH 9-2976, eves.

Ray Cicerone Realty Co.

Featuring
View Properties

Now Available
50' x 100' view lot
Zone R. 3
Asking \$17,500

1542 20th St.
824-8140

VICTORIAN units in excellent condition. 10 minutes to UC Berkeley. COUNTRY garden with fruit trees, \$33,000. Public Realty, 563-5100.

APTS. for rent: Oakland & SF. Studios & 1-bdrm. David Devine, 260 Kearny St., SF, 986-5521.

LAND. 60 miles from Elko, Nevada. 148 acres, wedge-shaped. Land-locked, no water. Geological splendor. Terms. David Devine, 260 Kearny St., SF, 986-5521.

FREMONT. Commercial lot, \$55,000. For sale or trade. Terms. David Devine, 260 Kearny St., SF, 986-5521.

MENDOCINO: 22 acres bordering Jackson State Forest. Main lodge, finished house and guest cabin, dark-room, wood, print, and metal workshops. Buzz Parsons Properties, 614 Main Street, Mendocino. (707) 937-5827.

250 PARCELS "by owner" in new Unlisted Land Sales Catalog. Send \$2 to LAND, Waldo Pt. 845, Sausalito 94965.

WANTED: People into hot springs to start small, creative community. Get involved or pass on info. to help us get started. Art: 843-7172, 1712 Francisco St., Berk. 94703.

RENTALS

TOP FLOOR HOUSE (2 rms.) for rent to a couple, \$140 plus deposit. Home with four others (Guardian types). One block GG Park, six blocks beach-Richmond District. Call: 386-0971.

ROOMMATE NEEDED NOW! Share & help furnish sunny flat near Presidio Park. Fireplace & yard. Prefer singles 21-30. Call Jane, 563-5234, (days).

DANCERS, dance teachers: share our new studio and low rent. 30x32 ft, mirrors, etc. Come see it! John, 826-1027.

ROOM in Haight-Ashbury near GG Park avail. around Sept. 1. Prefer woman into women's things. Share four bedroom flat with one other woman and two men. Your own room, \$40. (Helpful if you get food stamps). Call Carol or Tony 387-6753.

LARGE SUNNY 1-bdrm. apt. available for Aug. & Sept. \$125/mo. 2216 Grant, Apt. 1, Berk. Call Penny, 548-9776.

\$110 MONTHLY. Sm. 1-bdrm. apt., liv. rm., bathrm., kitchenette, nicely dec./furn. Util. incl. (except phone). Priv. entrance off garden. Good loc. (south side GG Park at 29th Ave.).

Single occupant (it's more a female's apt.). No smokers/pets. Avail. Aug. 1. Call: 564-5628.

COTTAGE to share: Glen Park, male/female. \$70 plus util. Best call early a.m. Ken, 586-8634.

SHARE house, m/f, near transp. Sm. yard, own room, \$75. Alcove & work-room, \$50. Call: 826-2167.

HOUSE to share—North Beach. Own room, \$125. Free util. Has yard, trees. 776-6703.

WORKSPACE: 2-floor, very old cottage in North Beach. \$50/mo., no live in. Call: 776-6703.

WOMAN wanted to share sm. Bernal Hts. house w/ couple in late 20s. \$60/mo. plus 1/3 util. Own bedroom. No cigarettes please. We have 2 dogs, 1 cat. Call: 826-8173.

ROOM FOR rent in flat w/2 others. \$70/mo., nr. GG Park, close to Muni lines. Util. shared. Food can be too. for \$10/wk. Call: 731-8743, after 6 p.m.

SUBLET—Sept. 15 or Oct. 1, for 9-12 mos. Pacific Hts. Modern, attractively furn., 1-bdrm., garden view, carpeted, fireplace, laundry. Secure. Prefer resp. single. \$250/mo., deposit, last mo. 775-0270, a.m.

YOUNG working girl, share Nob Hill apt. Own room, \$85/mo., util. incl. Call: 885-4265.

FEMALE, 18-35, wanted to share Potrero flat w/attr., forceful, hip male, 32. Own rm. \$50-\$75/mo. plus util. Call: 285-0153.

SHARE FLAT: 3-bdrm., Noe Valley, \$55-\$85/mo. Living arrangements negotiable. There's lots of room for comfortable conviviality or simple quiet living. Phone Miles: 824-5537.

ROOMMATE wanted. Share 2-bdrm. cottage nr. UC Med. Center. Own rm., quiet loc., living room, fireplace, garden. Avail. Sept. 1. Call Susan: 861-5452, days; 665-2421, eves.

SHOPS

NEW sleeping bags from \$6.50? Down-filled from \$39.95? Hip, carry-pack systems? Nylon pack tents from \$19.95? Ruck-sacks from \$3.75? Waterbed store \$20 pillows for \$11.99? Could this be the largest privately-owned vegetable in the world? Need you ask? The New Earth Store, 460 Geary St., SF, 771-3339.

WANTED

WANTED: old but usable 11x17 offset press. Cheap or will barter for commercial art work. Call Kim, 457-0129.

WE CAN'T rake SF's muck without typewriters. Anybody want to donate a machine? Call the Guardian newsroom, 861-9600.

WILL trade museum copy (painted 1914) Boticelli's "Magnificat," actual size with frame; for harpsichord. P.O. Box 40342, SF 94140.

WANTED: Omega enlarger & good lens for 35 mm work. Must be good/excellent cond. Ask for Steven, 665-7659, eves.

NEED used Haines or Powell flute right away! Call hard-working street musician Marsha: 648-3539.

WANTED: 10 spd. bike for under \$100 (unless new). Call Bonnie, 665-7659.

NEED A TAX BREAK? SF Consumer Action, a tax exempt organization of angry consumers, desperately needs filing cabinets & other office equip. Give us your surplus; deduct it from your income tax. SF Consumer Action, 2209 Van Ness Ave., SF. 776-8400.

I WOULD LIKE some books, particularly series (not Nancy Drew). I can't pay much so would like cheap price. Call Katrina, 564-9264.

TIRES: 2 or 4—on rims or not. 7.00 x 15/6 ply or 9.15/15 4 ply. Cheap. 776-6703.

PALMISTRY books, preferably by C. Wolff or J. Spier, others considered. Call Cathie: 752-1561.

INVERTER: DC to AC, used and cheap, call: 776-6703.

RIDERS wanted to Oregon. Leaving Aug. 30. Call: 826-8173.

PICTURES/articles on Robert Redford, Chris George & Lynda Day George. In return, I will trade for your favorite celebrity star. Wanda Lew, 778 17th Ave, SF 94121.

FILM BOOKS wanted: Berkeley Film House, nonprofit film education/community facility, requests donations of film books, stock footage. BFH is establishing/co-ordinating first film library in Bay Area. Call: 843-6900.

RIDE wanted to N.Y. in early Sept. Share driving/expenses. Call Jeffrey: 585-9835.

ROOFTOP SCHOOL needs donations of file folders, file cabinets, 5x8 index cards, pencils, paper, nails, hammers, wood, saws, paint, etc. Anything else that would be useful in teaching children. Call 626-6631.

DOES ANY widow have her husband's shotgun to sell? Would like to go hunting. Call 931-2822.

OLD 45 records, soundtrack albums from movies/theatre & favorite performers of yesteryear. Needed for resocialization group of prisoners. Donations or will pay. Call 775-3637 evenings.

RIDE wanted by pleasant wage slave. 24th/Geary to Battery/Vallejo, M-F 9 & 5. Share driving, expenses, Puritan ethic. Barbara: 981-6250 (office) 221-4489 (home).

Guardian Ads Work!



Jim Ferguson of Ferguson's Cyclery, 3620 Wawona St., SF (near the SF zoo)

"Two of our customers from Oregon were visiting friends in Oakland when they discovered the Guardian and saw our ad. They were in our shop renting bicycles the next day.

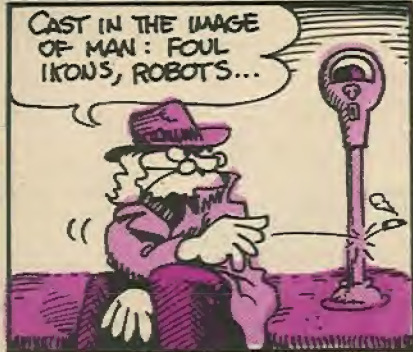
The Guardian, I find, is a newspaper that is passed from friend to friend."

ALL-AMERICAN SUPREME (COURT) NAME GAME:

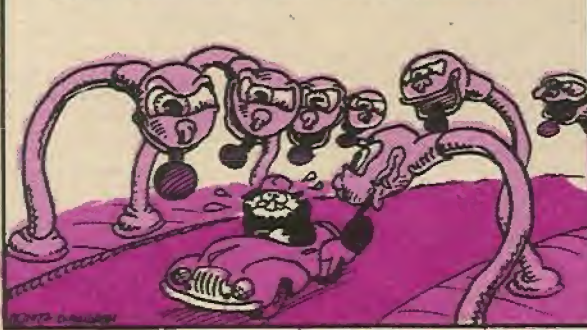
AIRPIRATES COMICS! PAGE!

JUSTICE FRANKFURTER
WAS A HOT DOG...
JUSTICE BURGER SERVES
WITH RELISH...
"POWELL" AND "REHNQUIST"
JUST DON'T MAKE IT—
"VAN SHAKE" WOULD BE SWELLISH!
—G.H.

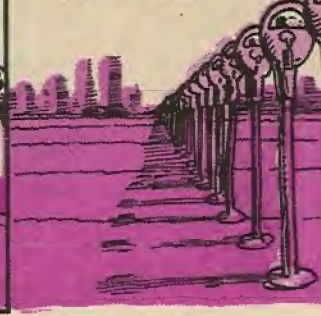
MAN OF THE WORLD



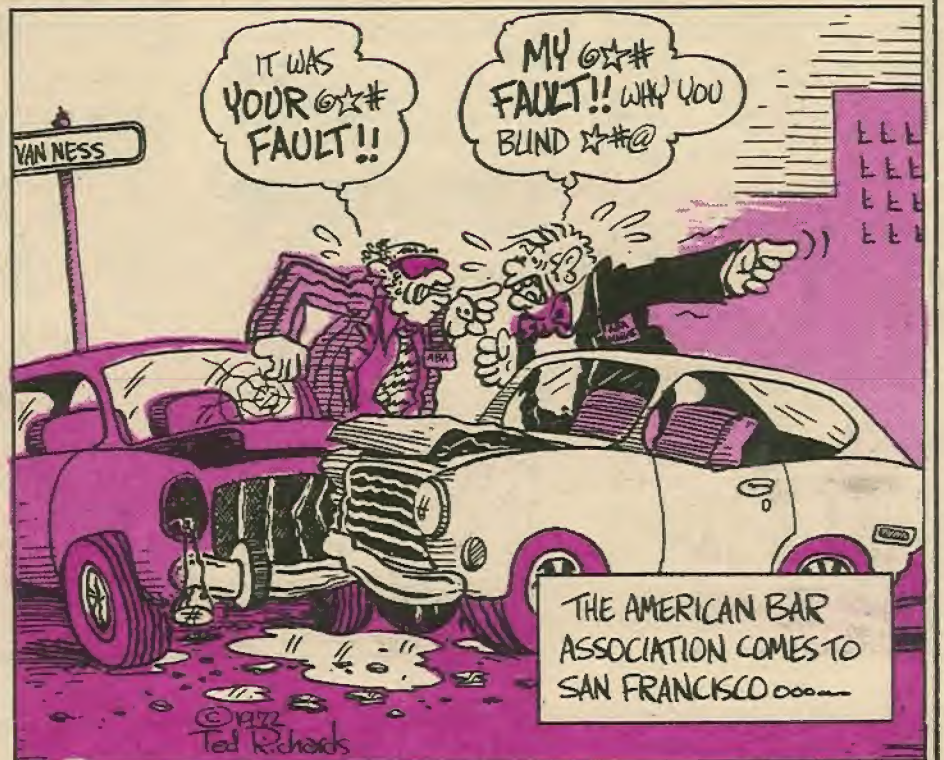
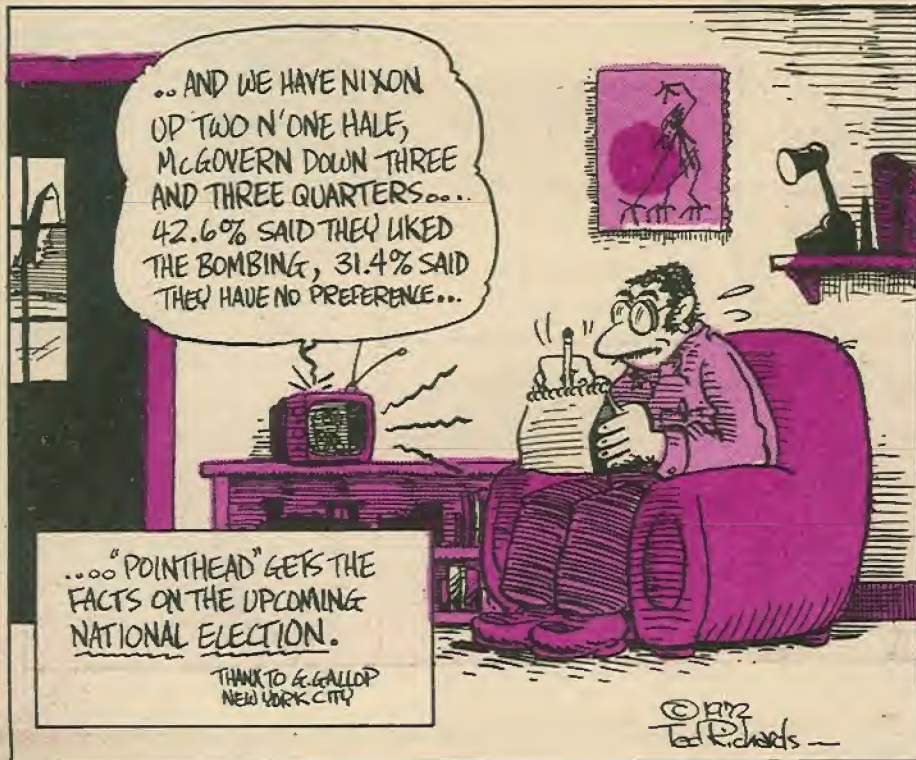
IRON COLLECTORS! TICKING MERCENARIES,
LIKE VULTURES THEY PREY, WAITING...



RED-EYED SOLDIERS,
FILE UPON FILE.
NO RANK.



A DAY IN THE LIFE



DIRTY DUCK



THE ROCKY MOUNTAIN ARSENAL PRESENTS "THOSE NECESSARY ELEMENTS"

